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The ART NEWS

VOL. XXVIII

NEW YORK, SEPTEMBER 13, 1930

NO. 40—MONTHLY



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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, SEPTEMBER 13, 1930

Hearst Buys "Great Chamber" From Vernay

Famous Room From Gilling Castle Will Be Installed in Publisher's Castle, St. Donat, in Southern Wales

The famous Elizabethan "Great Chamber" of Gilling Castle, Yorkshire, England, recently purchased by Mr. Arthur S. Vernay of London and New York, President of the Vernay Galleries at 19 East 54th Street, this city, for which a sum running into six figures is said to have been paid, will remain in Great Britain.

On the eve of its intended departure from England it was sold to Mr. William Randolph Hearst who plans to install the historic paneling and stained glass in the old Norman castle, St. Donat in South Wales, which he purchased five years ago. This ancient fortress has been completely restored and is becoming a treasure house of antiques.

It was Mr. Vernay's original intention to dismantle and transport the "Great Chamber" to America and much curiosity was aroused as to its ultimate destination. The British press has been strong in its expression of satisfaction at the present transaction which assures the retention of this fine room in the British Isles. While Mr. Vernay regrets that opportunity will not be given America to see what undoubtedly is one of the finest examples of Elizabethan architecture now extant, he is sympathetically cognizant of the circumstances which enable England to retain one of her most cherished possessions.

Gilling Castle is of great architectural interest and was the subject of a long paper written by John Bilson, F. S. A., in the *Yorkshire Archaeological Journal*, 1907; also in September, 1908, an illustrated article appeared in *Country Life*; and in Volume III of *English Homes* in 1909 is a full description with photographs showing the "Great Chamber." In *Early Renaissance Architecture in England* by J. Alfred Gotch, F. S. A., 1901, the following mention of the glass is made: "There is a fair amount of sixteenth-century glass to be found up and down the country, but it is mostly in small pieces, either saved from the wreck of larger windows or consisting of detached coats of arms. The finest display of the latter glass that has survived is that in the dining-room (called the 'Great Chamber') of Gilling Castle in Yorkshire, where there are several large windows full of beautiful heraldic glazing. Much of it was the work of a Dutchman, Bernard Dininckhoff, who signs one of the panels with the date 1585 (Fig. 183)." In *The History of Design in Painted Glass*, Volume IV, by N. H. J. Westlake, F. S. A., 1894, there are various illustrations of the glass with descriptions.

It is recognized that this "Great Chamber" is one of the finest, if not the finest, Elizabethan room of its period extant. Sir William Fairfax succeeded to Gilling Castle from his father, Sir Nicholas Fairfax, in 1571. It is to Sir William that we owe the decoration of Gilling Castle in its present form. The room was completed for him in 1585; the date is recorded on a panel of the south window. A book was made in manuscript which belonged to either Sir William or his son. This book is called *A Register of All the Gentlemen's Armes in ye Great Chamber*. The room is remarkable for its wealth of heraldic decoration, and, as stated by Mr. Bilson, in the *Yorkshire Archaeological Journal*, "It is certainly one of the most beautiful rooms of the Elizabethan period

(Continued on page 4)



"MADONNA AND CHILD"

This Tondo has just been discovered to be by the Italian master. It is owned by Wildenstein & Co.

By BOTTICELLI

SCULPTURE IN THE ROHONCZ SHOW

By DR. E. HANFSTAENGL

MUNICH.—The same system which characterizes the formation of the entire collection of Baron Thyssen is also noticeable in the division comprising sculpture and objects of applied art. That this portion of the collection should be absolutely complete was even less possible of attainment than is the case with regard to the picture-gallery. But the collector aimed at confining his choice within a certain limit of the infinitely wide field which was open to him, and the objects collected belong to many centuries and territories. Since, from the very beginning, no attempt was made to represent special schools or groups, it was possible to reject less important pieces; hence the collector was enabled to concentrate solely on single objects, whereby a very exclusive collection was created, from which we should be sorry to miss almost any one piece. This compulsory limitation in number—there are eighty-eight works—is of advantage to this whole division of the collection, which through the diversity of material offers an unending source of wonder and inspiration.

The sculpture begins with the antique and attains its zenith in the marvelous group in wood-carving by Riemenschneider, in the "Anna with two Companions" of Dutch origin, and in the bronze relief of the Madonna by Giovanni da Pisa. Then come the well-known terra cotta group by Riccio from the collection of Dr. G. Simon, the bravura bust of Pope Benedict XIII by Bracci and the bronze groups of Hercules and the Lion, and Virgilius and Virginia (surely more correctly Tarquinius and Lucretia) are excellent works of the XVIIIth century. The Limoges are particularly well represented in the collection,

Tondo Added to List of Known Botticellis

By AUGUST L. MAYER

In *The Pantheon*, September, 1930

BERLIN.—The round picture representing the "Adoration of the Child-Jesus by the Holy Virgin" which we are reproducing appeared a few months ago at the auction of a private collection at Paris and, after lively bidding, was knocked down to the present owner; it greatly enriches the oeuvre of Botticelli. The ascription of this excellently preserved picture to the great Florentine can not in the least be doubted. It possesses all the qualities of his art of drawing, the perfect magic of his poetic invention and religious emotion, the charm of coloring peculiar to him. The picture clearly reveals itself as a mature work from the period about 1490. The Madonna's nimbus is also found encircling the head of the Madonna in the Collection Poldi-Pezzoli in Milan, a picture dated 1488-90; the ass reminds us of that on the "Flight to Egypt" from the early nineties in the Musée André Jacquemart at Paris. The Christ-Child impresses us as a prototype of the Child-Jesus on the Christmas picture in the National Gallery at London, which originated about between 1498 and 1498.

many pieces formerly in the possession of Marcel v. Nemes and v. Passavant-Gontard. The enamel-plaque of the Madonna and Child by the master of the Orleans Triptych about 1500, and the Annunciation of the same period by the master of the Louis XII Triptych would be adornments to any large collection. It is only possible to mention a few of the manifold objects of these precious possessions.

(Continued on page 4)

BOERNER TO SELL FINE ENGRAVINGS

LEIPZIG.—Messrs. C. G. Boerner, of Leipzig, 26 Universitätsstrasse 26, will sell by public auction on November 11th to 14th valuable old master engravings. Besides different private properties—comprising very interesting special collections of the engraved works by Hollar and Ostade—there will be sold a second portion of important duplicates from the Department of Prints and Drawings of the Hermitage at Leningrad and other Public Printrooms of the Soviet Union.

There are beautiful Dürer engravings, including a most brilliant impression of his "St. Jerome in his Study" in perfect condition, with the full platemark and small margins around, perhaps one of the finest copies in existence, and fine early impressions of such masterpieces as "Adam and Eve," "Melancholy," "The Virgin with a Pear." There are some very rare Mantegna plates, including the scarce print of the "Madonna with the Child," which inspired Rembrandt to etch his "Virgin and Child with the Cat." Among the Rembrandt etchings one will admire a first rate proof of "The Presentation in the Temple": in the dark manner, of both brilliant quality and great scarcity, which probably will be one of the most precious items of the sale.

Others of the more important lots are: "St. Jerome" by an anonymous Italian Master working in the "fine manner" of early Florentine workmanship, the only known impression, moreover a most rare engraved playing card by the Master E. S. of the year 1466, and a "St. Jerome" by the "Master with the Band-rolls," also of utmost rarity. The catalogue of this highly interesting sale will be issued at the beginning of October.

Cleveland Buys Part of Guelph Art

Six Pieces from Famous Medieval Treasure Have Been Selected for Museum and Will Soon Be In America

CLEVELAND.—Six objects from the famous Guelph Treasure have been secured by The Cleveland Museum of Art. This was the first sale from the collection, which is now on exhibition at Frankfurt am Main, Germany. Negotiations leading to a sale of the Treasure became known nearly two years ago when the Duke of Brunswick set on it a price of \$10,000,000.00 with the stipulation that the objects should forever remain undivided. These terms proving impossible, private sales are now being arranged.

The Guelph Collection was recently purchased by the Goldschmidt Galleries of Berlin, Frankfurt, and New York.

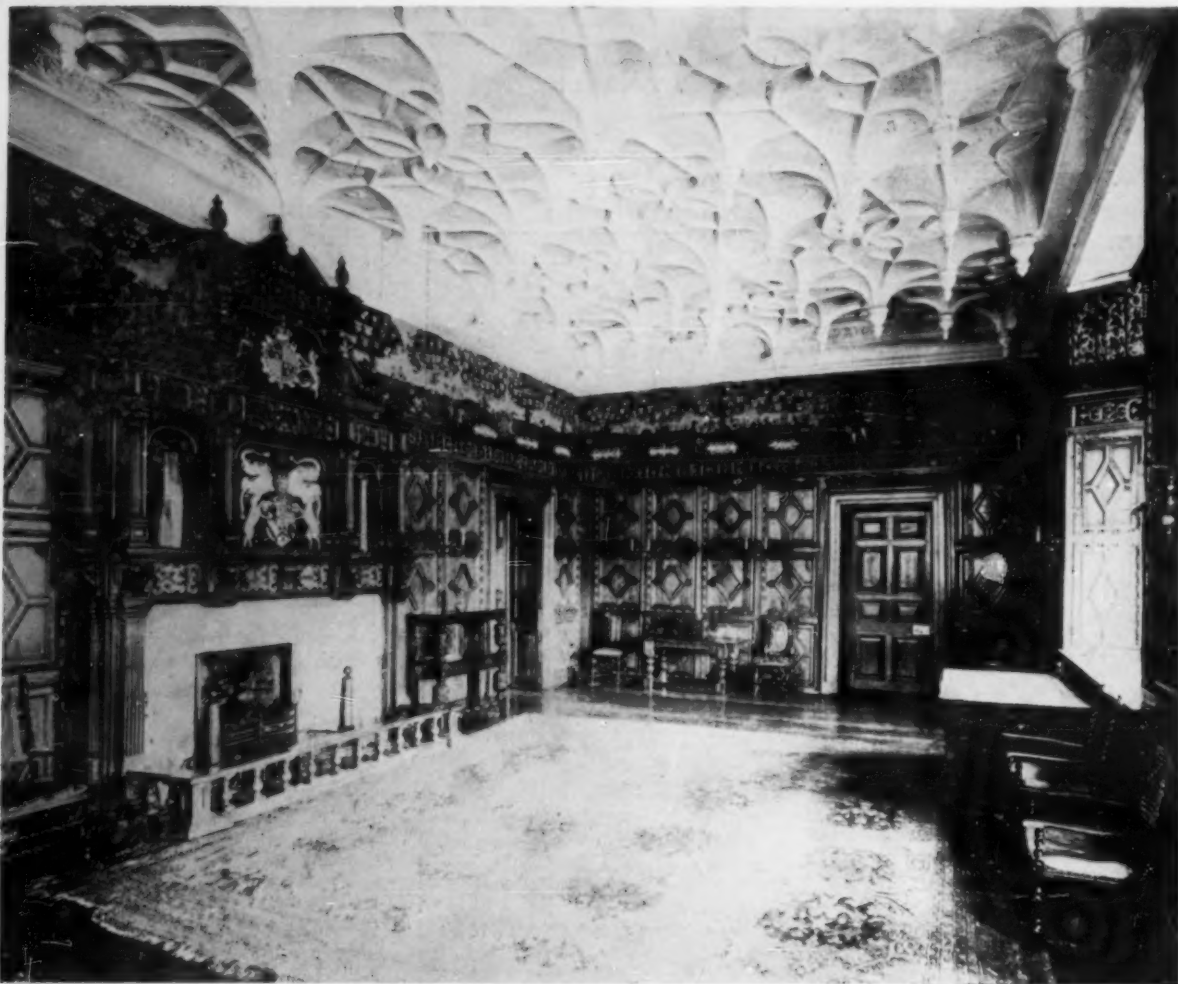
This collection of medieval goldsmith's work was formerly known as the Treasure of Relics of the House of Brunswick-Lüneburg, and had assumed importance as early as the twelfth century due to the munificence of the family's most powerful member, Duke Henry the Lion.

In the Treasure is seen the highest development in Germany of medieval art as applied to objects pertaining to religious worship. The objects date from the Eighth to the Fourteenth centuries. Among them are reliquaries, portable altars, and other offerings made by members of this royal German house to the Cathedral of St. Blasius at Brunswick, a church built by Henry the Lion and dedicated to its patron Saints, John the Baptist, St. Blasius and St. Thomas of Canterbury. Following a revolt of Brunswick citizens in 1671 the Treasure was removed to Hanover. In 1803 it was taken to England for a short time owing to danger of invasion; and in 1867 was removed to Vienna, and still later to Switzerland.

The purchase for The Cleveland Museum of Art was negotiated by William M. Milliken, its newly appointed Director, and includes the following items:

- (1) An VIII century cloisonné medallion showing a bust of Christ.
- (2) A XII century portable altar in the form of a framed plaque of agate mounted in silver gilt.
- (3) The XI century carved horn of St. Blasius.
- (4) A XII century arm reliquary with embossed busts of Christ and the 12 Apostles.
- (5) The XII century Paten of St. Bernard mounted in a XIV century monstrance.
- (6) A book shaped reliquary on which an XI century ivory is set in a XIV silver engraved frame enriched with antique cameos and precious stones.

Following the close of the exhibition at Frankfurt am Main about September fifteenth, the Treasure will be shown at the Schloss Museum in Berlin during October. The objects shown will then be distributed. Meanwhile every effort is being made in Germany to keep at home as much as possible of the Treasure as a record of the nation's medieval achievement in the arts.



VIEW OF "THE GREAT CHAMBER"

GILLING CASTLE

This remarkable Elizabethan room has just been acquired by William R. Hearst from Vernay.

Hearst Buys "Great Chamber" From Vernay

(Continued from page 3)

which remains to us. Its whole appearance enables us to realise, perhaps more clearly than does any other single room, what the stately interiors of Elizabeth's days were like. Its great beauty, however, lies in its magnificent display of painted glass, which is quite unrivalled by any other surviving example of its time.

The room measures 39 feet in length by 22 feet in width, and is 17 feet 4 inches high. The wall panelling is 11 feet 7½ inches in height from the floor to the top of the cornice. The frieze is 3 feet 8 inches deep. The chimney piece is a superb piece of decoration, as not only is the carving beautifully carried out, but the arms are all colored in the correct colors. The principal panel contains the arms of Sir William Fairfax. The large panel in the upper central part contains the Royal arms of Elizabeth, France and England quarterly, encircled with the Garter charged with the motto of the order, and surmounted by an arched crown with the orb and cross.

"On the frieze below, between the corbels, are four shields bearing the arms of four of Sir William Fairfax's sisters and their husbands."

The painted glass is as beautiful in color as it is excellent in design and drawing; it fills the whole of three windows. "The bay window displays the heraldry and genealogy of the Fairfax family, and the south win-

Sculpture in the Castle Rohonc Collection

(Continued from page 3)

sions: a French reliquary of the XIIIth century; of the works in silver we would call attention to the so-called Khevenhüller St. George, and the Diana by the Augsburg artist Joachim Friss.

One of the most striking features of the Thyssen Collection are the textiles, especially the tapestries, of which the fragment with the coat of arms (about 1400), the famous picture-tapestry from Sigmaringen and the Burgundian "Hawking" about 1485 are more than sufficient criterion to the standard of the collection. The few miniatures contained in the collection also point to the supreme taste of the owner; the small selection of which the German book miniature of the VIII-IXth centuries and the English one of the XIth century are fine examples, proclaim a ripe judgment with regard to quality.

Now that of the Stapletons, the family of Sir William Fairfax's second wife. The remaining window on the east side is devoted to the Constable family, and though it may have been executed in Sir William Fairfax's lifetime, it is of later date than the two other windows.

"The frieze of the 'Great Chamber' is painted on boards and displays the arms of the gentlemen of Yorkshire of Sir William Fairfax's time." There are 450 shields in the frieze, of which seven are blank. This forms *The Register of All the Gentlemen's Arms in the Great Chamber*.

STUDENT WORK TO BE SHOWN

The College Art Association announces its removal to 20 West 58th Street, new premises occupied by the Association through the generosity of one of its members. The editorial and publishing offices of the Association as well as the headquarters of the Traveling Exhibitions are now at the new address.

As the Association occupies the entire building at 20 West 58th Street, it has been possible to set aside space for exhibition of student work. This plan has long been a project of the directors who have felt that it was a part of the mission of the Association to exhibit the art produced by young people working in colleges and museum schools throughout the United States and Canada, and so afford them an opportunity of a metropolitan showing.

The paintings to be shown will be subjected to two juries, the first a local one in the institutions from which they emanate and the second recruited from the Committee on Traveling Exhibitions sponsored by the College Art Association. It is hoped that a large number of interesting works will be shown under this program. There is no restriction as to medium and the Association plans to show paintings, pastels, water-colors, drawings, sculpture, architectural drawings and examples of graphic art. The first exhibition is planned for October 20th and will last two weeks. It is to consist of the work of twenty students from ten colleges and will be confined to oil paintings.



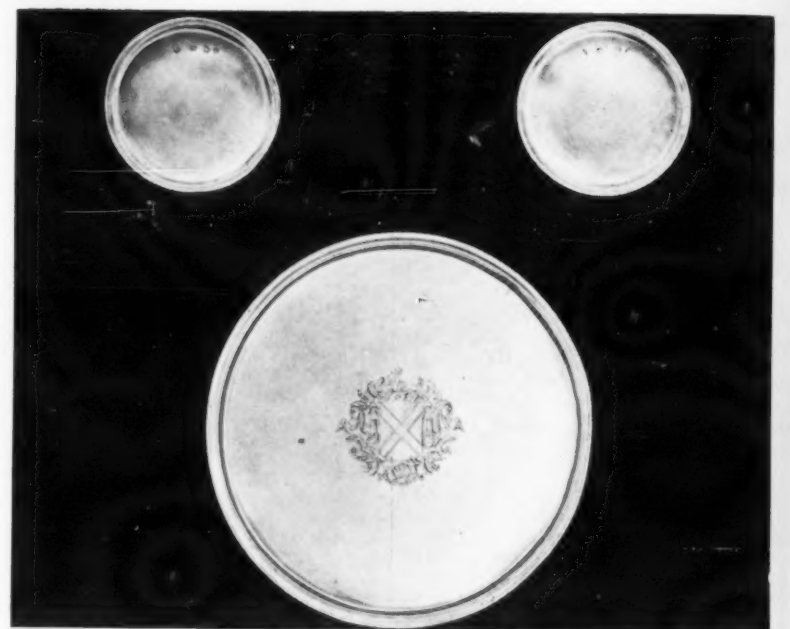
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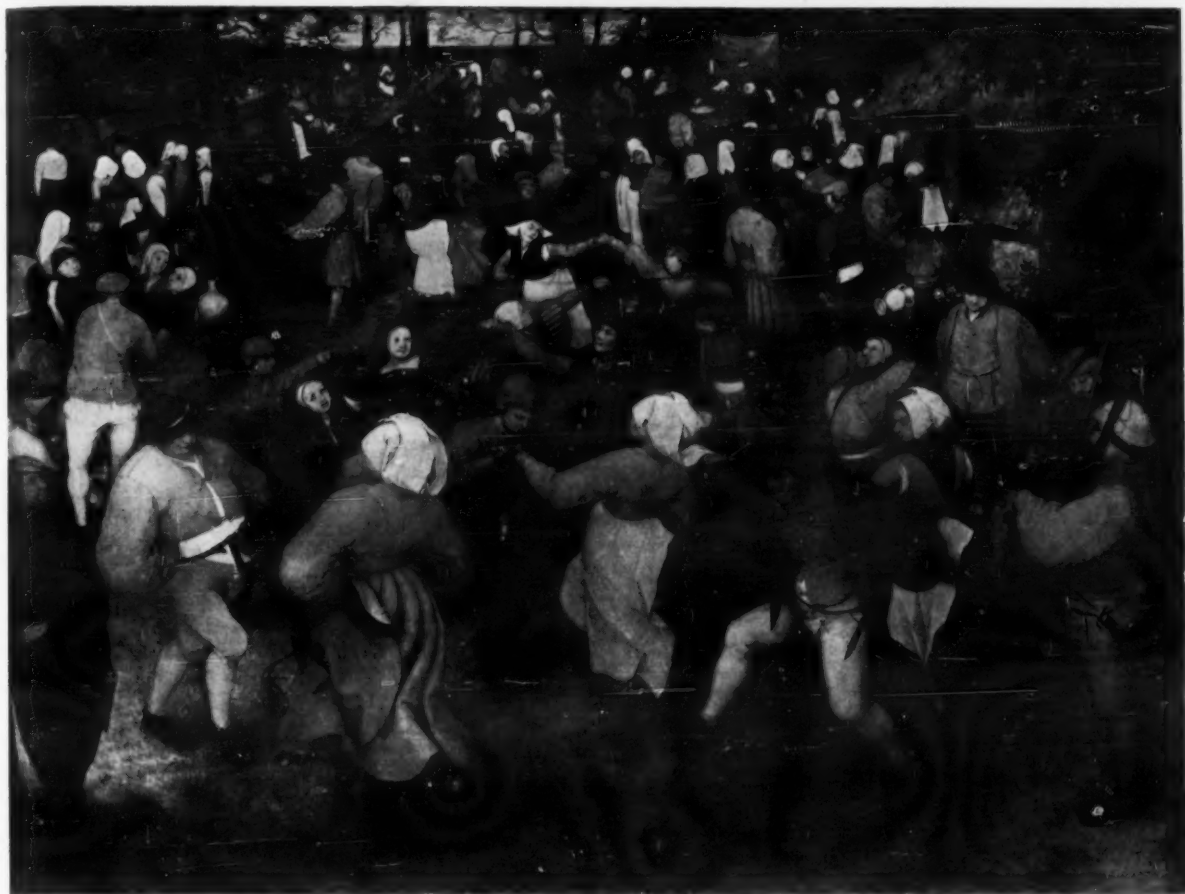
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DANCE OF THE PEASANTS

By PIETER BREUGHEL, THE ELDER

Recently acquired by the Detroit Institute of Arts.

CEZANNE PORTRAIT LENT TO BOSTON

BOSTON.—One of Cezanne's well-known portraits of his wife is hanging for the summer in the Museum of Fine Arts, Boston, another loan from the collection of Robert Treat Paine, 2nd. In this portrait, Mme. Cezanne, clad in a gown of blue striped silk, is seated in a red chair with her hands loosely clasped. The figure leans slightly to the left in contrast to another well-known portrait of the artist's wife in which she is painted in the center of the canvas. But it is not the reality of detail which interests one who may stand before the portrait. It is rather the "monumental repose, the immense duration of the objects represented," as pointed out by Mr. Roger Fry, who has devoted a full page to the illustration of this painting in his profound study of Cezanne.

There is little immediate appeal in the turbid, almost opaque quality of coloring in the portrait. It is, how-

GRACIE MANSION OPEN TO PUBLIC

The Gracie Mansion, a branch of the Museum of the City of New York, at 88th Street and East River, reopened its doors to the public on Tuesday, September 9th. It has been closed for two years due to damages done to

ever, inseparable from the final achievement of the artist—the perfect rendering of the poise and patience reflected in the person of the sitter. Every element in the composition—the arched head, the defined outline of hair and of the gown at the throat, the eyes, the heavy folds of the sleeves—all contribute to the final unity of the painting. To have altered or eliminated a single detail would have made it a less great picture. The final turbidity of color was unavoidable, evolved by the artist as he labored toward the full expression of his idea. Structure and color are one.

the old house from blasting in the East River. The city has recently passed an appropriation for the repairs to be made, and now it has been fitted up as it was formerly, in period rooms of the early XIXth century. The purpose of the Gracie Mansion is to show how New Yorkers used to live in those days when the East River was the fashionable summer resort of the city.

The new building of the Museum of the City of New York, located on upper Fifth Avenue, occupying the block between 103rd and 104th Streets, is nearing completion, and will open to the public in the early winter. Three hundred and forty thousand dollars of the total cost of \$1,600,000 is yet to be raised. There will be shown the exhibits illustrating the history of the city's growth from earliest times.

The Gracie Mansion is open to the public every day except Mondays from 11 a. m. to 5 p. m., and on Sundays from 2 to 5 p. m. Admission is free except on Fridays, when 25 cents is charged.



"Wild Weather"

By Frederick J. Waugh, N. A.

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Our exceptionally fine Founders' Show, comprising over one hundred works of leading American painters and sculptors, continues on view until Fall.

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TERRA COTTA GROUP

By RICCIO

Carnegie Show To Open on October 16

PITTSBURGH.—For the twenty-ninth time in its history the Carnegie Institute will present its annual International Exhibition of modern paintings, beginning Thursday, October 16, and continuing through December 7. Fourteen European nations will be represented in the Exhibition: Great Brit-

ain, France, Italy, Spain, Austria, Germany, Poland, Russia, Czechoslovakia, Switzerland, Holland, Belgium, Norway and Sweden. In all there will be about 425 paintings, 290 coming from the European countries and 135 from the United States. According to the practice of recent years, each national group will be hung in a separate gallery, thus giving to the visitors the opportunity of seeing and studying the particular characteristics of each nation as disclosed by its art. Not only

will the Exhibition be international in its organization but the various schools and tendencies within each nation will be represented.

Among others in the Exhibition there will be the following artists: Thomas Dewing, Eugene Speicher, John Carroll and Maurice Sterne in the American section; Augustus John, A. J. Munnings, Roger Fry and Duncan Grant in the English section; Paul Albert Besnard, Pierre Bonnard, Marie Laurencin and Pablo Picasso in the French section; Antonio Mancini, Felice Carena, Giorgio de Chirico and Ferruccio Ferrazzi in the Italian section; H. Anglada y Camarasa, Antonio Ortiz Echagüe, Joan Junyer and Pedro Pruna in the Spanish section; Max Liebermann, Karl Hofer and Otto Müller in the German section; Victor Hammer and Karl Sterrer in the Austrian section; Fryderyk Pautsch and Ludomir Slendzinski in the Polish section; Paul Basilius Barth and Rodolphe Bossard in the Swiss section; Vincenc Benes and Antonin Hudecek in the Czechoslovakian section.

The American Committee of Selection for the Twenty-ninth International, consisting of Charles Burchfield, Emil Carlsen, Bernard Karfiol, Ross Moffett and Horatio Walker, met in New York City on September 11, and will meet in Pittsburgh on September 22. This Committee will pass on paintings submitted by American artists. Most of the American paintings in the International are invited, but this Committee will select from the seven or eight hundred pictures submitted a small group of paintings which will enter the show on the same basis as the invited pictures. In this way the young and unknown American artists have an opportunity of breaking into the Exhibition.

The Jury of Award, which will be made up of the following artists: Henri Matisse of France, Glyn Philpot of London, Karl Sterrer of Vienna, and the three American artists, Bernard Karfiol, Emil Carlsen and Ross Moffett, will meet in Pittsburgh on September 23 to award the following prizes: First Prize, \$1,500; Second Prize, \$1,000; Third Prize, \$500; First Honorable Mention, \$300; and a prize of \$300 offered by the Garden Club of Allegheny County for the best painting of a garden or flowers. In addition to these prizes, the Albert C. Lehman Prize and Purchase Fund will be offered again this year for the second time. The Prize is a cash award of \$2,000 to the artist of the best painting in the Exhibition available for purchase. The award also carries with it a guarantee to purchase for Albert C. Lehman, a Pittsburgh industrialist, the



WOOD SCULPTURE

By TILMAN RIEMENSCHNEIDER

Illustrations on this page are from the exhibition of the Castle Rohoncz Collection.

painting at its list price up to \$10,000. The prizes will be announced on Thursday, October 16th.

During the time of the Exhibition, the galleries will be open daily from 10:00

A. M. to 10:00 P. M. and on Sundays from 1:00 P. M. to 6:00 P. M. Admission is always free under the terms of Mr. Carnele's gift of the Institute to the city of Pittsburgh.

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THE BETRAYAL OF CHRIST

By HIERONIMUS BOSCH

This picture, recently discovered by Dr. De Vries and accepted by Dr. Max Friedlander, is now on exhibition at Dr. De Vries Gallery in Amsterdam.

BRECCIA TO SEEK ALEXANDER'S TOMB

CAIRO—After twenty-five years of vain pleading Professor Breccia, curator of the Greco-Roman Museum in Alexandria, has obtained possession of the keys to the Mosque of the Prophet Daniel, beneath which he hoped to find the tomb of Alexander the Great, according to a cable report in *The New York Times*. He received the keys from the Ministry of Religious Foundations.

Professor Breccia paid tribute to Prince Omar Toussoum, King Fuad's cousin, and to the Ministry of Religious Foundations and emphasized the change that had overcome Moslem prejudices against archeological research, praising the new desire to cooperate with Europeans and Americans in such work.

Professor Breccia has lost no time in getting to work. Soundings thirty feet deep have been made under the mosque, but nothing has been revealed yet save the fact that the soil has been repeatedly turned up in modern history by building and rebuilding. Professor Breccia said the excavations would be long, difficult and costly, requiring the demolition of houses near by. This has entailed delay through negotiations over indemnification.

He persists in believing the mosque rests over Alexander's tomb and holds out scant hope for sensational finds despite the clause in the contract that the body will be undisturbed if found. He deplores as the most modest of men any press publicity, now that his patient efforts to obtain permission from the Moslem authorities to dig has borne fruit.

Referring to persistent statements in the press that only in legend is the tomb of Alexander ascribed to Alexandria, Professor Breccia said the press apparently was quoting persons who were ignorant of history. He said a most reliable ancient authority Suetonius, author of *Historia Augusta*, had affirmed that Caesar visited the tomb in Alexandria in 31 B. C. after the battle of Actium. Moreover, another reliable author, Strabo, he asserted, wrote that he had seen the conqueror's tomb in Alexandria in 24 B. C.

Professor Breccia dismissed the theory recently revived that the sarcophagus in the Constantinople Museum found in Sidon fifty years ago, held the body of the Macedonian. Only Persians could have prevented the body from reaching Alexandria, it was said, but they had been conciliated by the marriage with Roxana, which was part of a deep rooted scheme of Alexander's for welding together into one imperial whole the two greatest

forces of antiquity. This scheme miscarried by the murder of his son, whom Professor Breccia likened to L'Aiglon.

A *New York Times* correspondent questioned Professor Breccia about Howard Carter's repeated assertion in the *London Press* that he was going to dig for Alexander. Professor Breccia replied he knew nothing except that he himself had written authority for digging. There is nothing to prevent Mr. Carter or any one else from digging in Alexandria for the tomb provided a permit is granted by the antiquities department and the municipality. Up to present, Professor Breccia said he believed no permit had been applied for by Mr. Carter.

He deprecated any rivalry, saying who found the tomb was unimportant and that he would gladly cooperate with any one.

He said great chances had been missed in the '80s of the last century, after the bombardment and burning of the city, when the municipality omitted to excavate before rebuilding. Now the only chance, he said, was when leases ran out and when rebuilding was undertaken.

KIT KAT OPENS 50TH SEASON

The Kit Kat Club begins its fiftieth season on September 29th in its new quarters at 230 Seventh Avenue. A large studio with fine lighting and improved facilities for etching affords the members an opportunity to work from the model four evenings a week. There will be several exhibitions during the season and an auction sale of the members' work. With an interesting program of lectures, talks by well known speakers and occasional smokers, dances and other social diversions for the members the season promises to be one of unusual interest. The annual Ball will be held at the Hotel Plaza, Feb. 27th, 1931.

He is expected to find important objects under the British fort crowning the hill by the Daniel Mosque. After these excavations Professor Breccia intends to dig in the vicinity of the Alexandria Lighthouse.

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LOST MADONNA BY RAPHAEL

FLORENCE.—Last spring various articles were written in regard to the lost painting by Raphael which was known to have been brought to Naples long ago by the Countess Silvia Piccolomini, on the occasion of her marriage. The picture was supposed to have been the original of the "Madonna of the Veil," a copy of which exists in the collection of the Duke of Westminster in London, and many inquiries were set on foot to discover its whereabouts.

A painting has been found in the possession of the University of Palermo which is believed by many authorities to be the long sought for work, but this remains as yet to be proved. Also, for some time past, it was thought that a picture now in Russia, in the Koutousoff collection, might be the original, but the researches made by the Italian Ambassador have demonstrated that this is only a copy.

Now the Italian Ambassador at

Madrid has sent the news, after long and careful study, that at Seville in the church of San Antonio Abate, in the Calle Alfonso XII, there has been kept all the treasure of the church of San Miguel, which building was destroyed by fire. The treasure was first transported to the church of San Lorenzo, where it was kept until 1871, after which it was brought to the Chapel of Jesus Christ and San Gregory the Great, whence it was finally removed to its present place of preservation.

The Church of San Miguel was one of the richest of Seville, particularly in artistic objects, and when the disastrous fire took place, it was a tremendous loss. Not many of the treasures were saved, but among these was a painting which is now badly placed in the ceiling where it has a very poor light.

This is a round picture, on wood, one metre 50 centimetres in diameter, representing the same much discussed scene of the Virgin kneeling with the Child Jesus asleep at her right, and on the left Saint John also kneeling and smiling. In other words, it is the same subject as the painting of the Duke of Westminster, and of Count Gaudioso, and of all the other repro-

ductions of the same mysterious original.

But perhaps this one in Seville may be the actual picture by Raphael. According to accurate information, this picture is of a rare freshness in color, and beauty of design, and it was left to the church of San Miguel by the will of the Counts of Libriya, who, in the year 1761, bequeathed the "picture by Raphael" to the church of San Miguel for the public veneration of the faithful.

As has been said, this painting is on wood, and not on canvas, and it is known that Raphael, during his Umbrian and Florentine period painted almost always on wood, and that it was left as a legacy by a noble Spanish family as an original work of that painter. The relations between Spain and Naples at that time are well known, and it is highly probable that a Spanish noble might have bought such a work of art, which there is no doubt was brought from Siena in 1545.

All this seems likely to prove that the picture in Seville may be the actual, long lost painting by Raphael, but time and pains are needed to verify this supposition. Art lovers will await the verdict with interest.—K. R. S.

TOMB INSCRIPTION DECIPHERED

CAIRO.—The most important discovery among the inscriptions in Ra Ouer's tomb has been deciphered at last, according to a *New York Times* correspondent. This is announced as throwing immense light on the relations of high priests with Pharaoh. Nearly 5,000 years ago Pharaoh was walking through the precincts of the Holy City with the High Priest or Pope Ra Ouer, the inscription says, and inadvertently touched the body of the priest with a stick such as the Pharaohs and priests are depicted as bearing in the tomb engravings.

This accidental act was regarded as such a sacrilege in those times that Pharaoh, in humbling himself in a profound apology on the spot, commanded that the incident be recorded on stone and that it be placed in the royal presence in the tomb prepared by Ra Ouer himself in order

that posterity should realize the royal grief for his act and the royal atonement he advertised for all time.

Archeologists are profoundly interested in this revelation of the power of priests, which explains also the magnitude of Ra Ouer's mastabah, far exceeding those of royalty, and the splendor and significance of the titles of this pope of dim antiquity.

An eminent archeologist says this stele throws light on the Hebrew period in Egypt by showing the conflict between the priests desirous of retaining their power based on suppositions of magical power, and the king, anxious to remove plagues from Egypt through the exodus of the Jews. The informant said that Pharaoh possibly saw in Moses a trump card for breaking the priestly power, while the priests, being accustomed to and experts in trickery, saw in Moses nothing but a brother charlatan and played a patient game, hoping he would show his hand.

Unhappily the excavator, Professor Selim Hassan, has been meeting reverses, the infiltration of the water of the Nile flooding the most important burial places, many of which are fifty feet below the desert level.

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Exhibition of French Illustrated Books Held in Boston Museum

BOSTON.—Practically all the notable editions of illustrated books issued in France from 1750 to 1800 are represented in an exhibition at the Museum of Fine Arts, Boston, this summer. These books have been brought together with great patience and rare discrimination by Mr. William A. Sargent of Boston, whose collection of French illustrated books of the XVIIIth century ranks as one of the great modern collections in this field.

Some rare editions issued early in the century—the 1718 *Daphnis and Chloe* with reproductions of paintings by the Regent of France, the 1719 *Fables de la Motte*, and the 1734 *Moliere* with Laurent Cars's brilliant engravings of Boucher's illustrations—have been included to emphasize the evolution of bookmaking and to suggest the traditions of good craftsmanship inherited by Gravelot, Eisen, Cochin, Moreau le jeune, Marillier, Choffard, and their contemporaries. Most of the books, however, are of modest size, embellished with illustrations and delicately fashioned vignettes and cul-de-lampe.

This more characteristic type came into favor about the middle of the century. Instead of large volumes handsomely illustrated with full page reproductions of paintings or pictorial subjects, there appeared with more and more frequency the smaller book in

which type, illustration, and decorative details were intimately related. In 1753 appeared the small issue of *Manon Lescaut* and in 1755, *La Fontaine's Fables* with Oudry's illustrations. Both books mark the parting of the ways—the decline in popularity of the ponderous book and the corresponding rise in favor of the decorative volume, so admirably suited to the popular novelettes, love-poems, and fables of the period.

The able illustrator, Gravelot, contributed much to this change in the book. In the world about him he found a rich source of material for illustration, on which he constantly drew for ideas. The convincing realism and narrative quality of his illustrations affected all subsequent work in this field. He became the skillful delineator of middle class life of his time, representing it in a remarkable series of designs for the 1757 *Boccaccio*, and for the rare little *Almanack* of 1759 and a companion volume in the exhibition, *Le Jeux de la Petite Thalie*, as well as many other rare editions represented in the collection. One turns to the splendid series of books illustrated by Gravelot's contemporary, Eisen, to find consummate grace and delicacy in the rendering of indelicate subjects which enliven the popular literature of the time. Nothing of its kind surpasses the 1762 *Contes* with Eisen's illustrations and his distinguished hand is found in *Le Temple de Guide*, *Les*

Rohoncz Collection Catalogued by Dr. Rudolf Heinemann-Fleischmann

The paintings in the Rohoncz Collection, now on exhibition in Munich, were catalogued by Dr. Rudolf Heinemann-Fleischmann, who also had general supervision of the whole work. The sculptures and objets d'art were described by A. S. Drey.

Metamorphoses and many other books on exhibition.

These illustrators were admirably supplemented by the skillful engravers, many of whom were the pupils of Le Bas, teacher and publisher who has been called the "very spirit of the XVIIIth century." The engravers were often designers as well, and chief among the creators and engravers of the vignette was Choffard, whose embellishments for the 1762 *Contes* rival the illustrations by Eisen.

No exhibition of XVIIIth century books would be complete without *Le Monument de Costume*, the most distinguished picture of aristocratic life in France during the reign of Louis XVI. In addition to the 1789 issue, Mr. Sargent has lent his special volume containing 75 plates from various editions, including proofs and various states. The book, originally conceived by the Swiss banker, Freudenberg, as a book of fashion plates, became in the hands of Moreau le jeune, the illustrator, a complete chronicle of the life of a young lady of fashion. In the same case with this monumental work is the four volume edition of *B. de la Borde's Chansons*, one of the most beautiful XVIIIth century books. Of about the same date was issued Marillier's masterpiece, the illustrated edition of *Dorat's Fables*.

There are many rare volumes shown with the illustrations in color produced by stipple process or color engraving, both processes introduced near the close of the century by Le Prince and Jannet, who was also a celebrated balloonist. Among other rarities, none is more interesting than the *Marlette* Sale Catalogue of 1775 with 1,200 original marginal sketches by the sprightly illustrator Gabriel de Saint-Aubin. Similar catalogues are in the European museums, but this one is unknown to any except scholars and collectors and is exhibited for the first time in this summer display at the Boston Museum. The catalogue was published by Basan, a great XVIIIth century publisher, who had a few years earlier introduced the first illustrated catalogue for exhibitions, a type of

publication so common nowadays that one never stops to inquire as to its beginning.

As the century drew to a close, the brilliant character of XVIIIth century French illustration rapidly changed. The 1785 *Contes* with Fragonard's illustrations remains in the spirit of the century but a new feeling crept in, a new emphasis appeared which is admirably suggested by the illustrations of classical subjects by Prudhon for the complete works of Rousseau, and by his illustrations for the rare little volume by Lucien Bonaparte. With the turn of the century notable books continued to appear, but the grace and charm of the XVIIIth century was gone and with them the most distinguished period in book-making that has been seen in modern times.

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VIEW OF THE GALLERIES IN THE NEW ANNEX RECENTLY BUILT BY GORDEN GALLERIES IN DETROIT.

George Durand-Ruel Made Chevalier Legion of Honor

PARIS, France.—It is with interest that THE ART NEWS learns of the recent appointment of M. George Durand-Ruel, President of Durand-Ruel, one of the oldest and foremost internationally known art dealers, with offices at 12 East 57th Street, New York, as Chevalier in the Legion of Honor.

UR EXCAVATORS FIND TEMPLE

PHILADELPHIA. — Excavation of what appeared to be an insignificant mound at Ur of the Chaldees has led to the discovery there of the best preserved temple ever found in Mesopotamia, according to a report just received from C. Leonard Woolley, director of the joint archaeological expedition maintained at Ur by the University of Pennsylvania Museum and the British Museum.

The temple was built by Nebuchadnezzar in approximately 600 B.C. and was added to and restored by Nabonidus about fifty years later. It lies in the inner corner of the northern harbor at Ur and was concealed by a mound whose excavation the archaeologists undertook for "topographical reasons," the report states.

"What makes the building in every way remarkable is its condition," Mr. Woolley writes, in his description of the newly-discovered temple. "The walls stand without exception to a height of nearly twenty feet and even the whitewash on them remains in good condition. In all Iraq there is no other temple so well preserved."

"To protect the temple against the sandstorms of the summer months we have laid a temporary roof over it, and it is now possible for one to walk down into the dark interior of Nebuchadnezzar's shrine and almost to forget that its massive walls were built two thousand five hundred years ago. We have not attempted to clear the outside of the temple, but once inside, one obtains an astonishing effect of completeness. Originally, the building must have been very lofty, but the loss of height is scarcely noticeable now that the interior has been darkened by the laying of the roof."

"This is the only place in Iraq where one can stand in a Babylonian temple and forget for a moment that it is a ruin."

The excavation of Nebuchadnezzar's temple featured the final activities of the joint archaeological expedition's eighth season of work at Ur of the Chaldees and the antiquities found during the season have now been divided between the Iraq Government and the expedition. The expedition's share of the finds fills fifty-three cases and includes many of the oldest objects that have been unearthed thus far in the Mesopotamia Valley, according to Mr. Woolley.

STATE TO SAVE MUSEUM AT ELBA

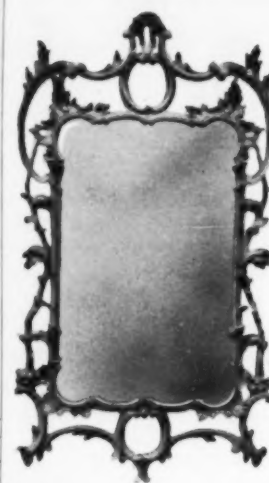
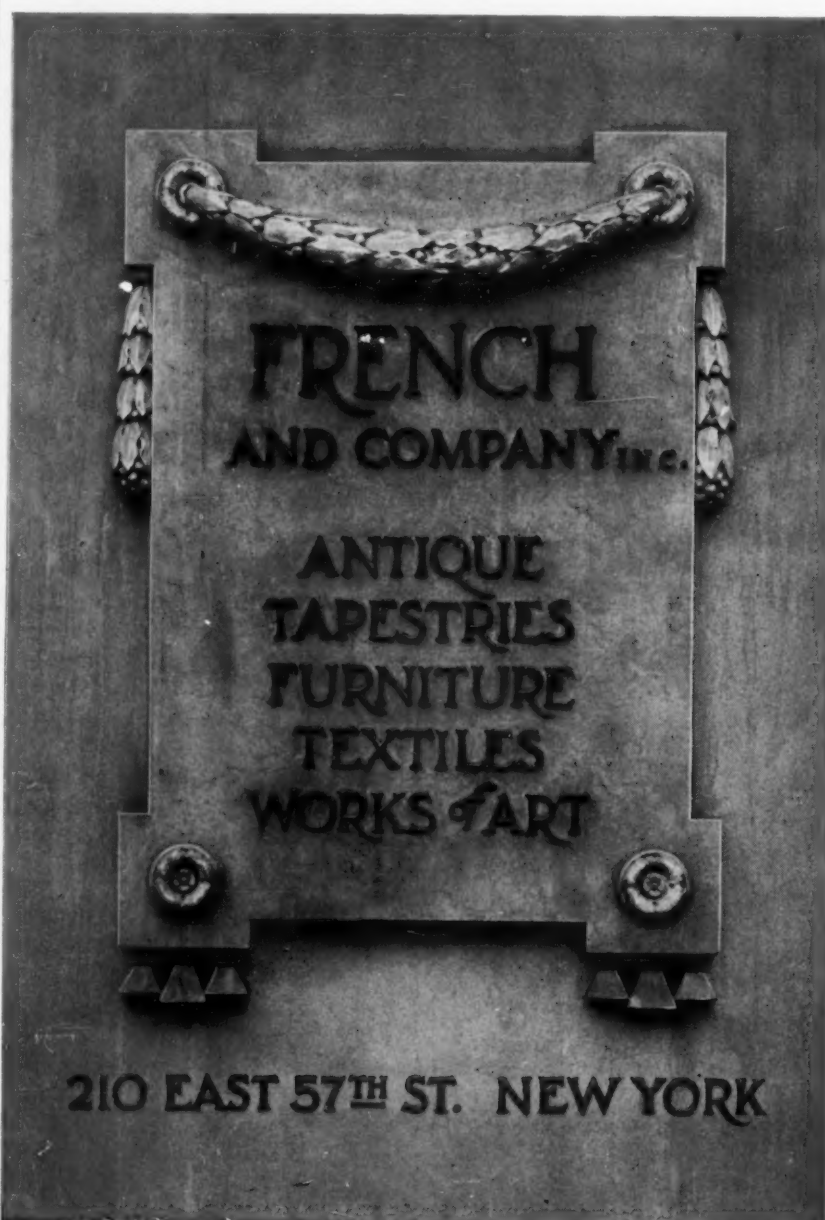
ROME.—Some years ago the Russian Prince Anatolio Demidoff, who evinced great interest in artistic matters during his residence in Italy, collected a large number of Napoleonic relics in the Museum of San Martino on the Island of Elba. Among these were the statue of Letitia by Canova, the bust of Napoleon by Pampolini, the portrait of Jerome Bonaparte by Pinson, Gerard's depiction of Napoleon with the son of Steuben and the beautiful reproduction of the Vendome column. This collection was very valuable and keen regret was expressed when a degenerate grandson of the Prince destroyed and dispersed the majority of these treasures. In addition to the works mentioned above, the Prince had brought together in another of his villas, at San Donato, a large number of masterpieces of art

and these also fell into the hands of his worthless grandson.

After the removal of Prince Demidoff's relics from the museum and the sale of his authentic furniture of the Napoleonic period, nothing remained in the villa, which was then left completely unprotected against the ravages of the weather. If the proprietor of this fine property and its surroundings had not been a man of intelligence with a love for the island and its history, the property would have become merely a ruin. He, however, brought the attention of the National Government to the actual situation and the way has thus been opened for a thorough restoration of the museum.

The two buildings which constituted the villa, together with the museum, have been bought by the State at a modest price and everything possible will be done to restore Prince Demidoff's Napoleonic shrine to its original condition. It will take time and patience to find the various objects which have been dispersed, but it is hoped that some of them, at least, may be traced.

K. R. S.



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BUST OF BENEDICT XIII, MARBLE

By PIETRO BRACCI

ANCIENT VENUS FOUND AT RHODES

After twenty centuries, the waters of the port of Rhodes have given back to the world a precious statue, brought up from the depths as a result of explorations which are being made in that harbor under orders from the Superintendent of Monuments and Excavations.

Two divers went down lately under the sea and found among the seaweed a human figure, or rather the statue of one, a woman, which had undoubtedly been thrown here after some barbarous devastation. After tying it to a strong rope, it was drawn to the surface. Its long immersion has caused serious deterioration, especially to the head and some portions of the body, but in other respects the beautiful girlish form is intact.

The director of the archaeological museum of Rhodes, to whom it was at once consigned, identifies it as a Venus, in Parian marble, one metre, 94 centimetres in height, representing the goddess with a nude torso and the legs enveloped in a twisted drapery, but leaving the figure clearly to be seen. It is evident that the sculptor wished to represent Venus descending into the bath. With the right arm she protects her breast, and with the left she draws down the clinging garment. The statue is a work of special delicacy and accuracy and shows an intimate knowledge of anatomy, such as only a great artist could have had.

Giulio Jacopi, the well known critic, who has published an article in the *Art Bulletin* of the Minister of National Education, argues that this statue can be attributed to the middle of the IVth century. It is certain that the work will add fresh lustre to the archaeological museum of Rhodes, which during the past year has been enriched by many precious discoveries.—K. R. S.



LIMOGES ENAMEL PLAQUE

By THE MASTER OF THE ORLEANS TRIPTYCH

Illustrations on this page are from the exhibition of the Castle Rohan Collection.

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INDUSTRIAL ART FOR MUSEUM SHOWS

The third Exhibition of Contemporary Art, consisting of decorative metalwork and cotton textiles, will begin in October a circuit of four museums of art, at Boston, New York, Chicago and Cleveland. It will be recalled that, in line with the policy of the American Federation of Arts to demonstrate design in current production and to bring American products into comparison with those of Europe, the General Education Board in May, 1927, generously assigned to the Federation a grant of \$25,000 annually for a period of three years, to be applied toward assembling and circulating among museums of art a series of international collections of the products of today in various industrial art fields.

In accord with the decision to limit the scope of these exhibitions to but one or two types of material, the first in the series covered the ceramic arts; the second, which is still on tour, included decorative glass and rugs; while the third, which is to be shown first at Boston, beginning the 14th of this month, will embrace only the metals and cotton fabrics. These broad fields had themselves to be narrowed down to more feasible working limits, so that though the metalwork will include examples in silver, pewter, copper, brass, aluminum, lead, bronze, steel and iron, or combinations of any of these, in wrought, cast, inlaid, enameled or plated technique, allowing in the latter for chome, nickel or silverplating, it was found necessary, nevertheless, to exclude jewelry and sculpture as such, these constituting separate territories; likewise, the larger architectural pieces intended to be attached, most of these being too heavy to permit of ready handling and transportation, or else were not available because such items are of "special order" type and had to be immediately installed in buildings. In the cotton field are included woven and printed upholstery and drapery fabrics, made entirely of cotton or containing a very slight admixture of other fibres, provided that the pattern or other design is carried by the cotton itself. Due to the enormous extent of the field and to avoid questions of fashion, it was found inadvisable to include dress material.

There will be shown in this third exhibition, in addition to the American entries, the work of eight foreign countries: Czechoslovakia, Denmark, England, France, Germany, The Netherlands, Sweden and Switzerland. About 939 objects, produced by some 181 firms and craftsmen involving the work of nearly 275 designers, has been included. In view of the attendance of over 160,000 persons recorded for both the first and the second exhibition circuits, the Federation anticipates an equally warm reception for the third industrial art collection.

With regard to this series of exhibitions, it may be worth noting several points of significance that heighten their value:

- They bring together the best American and the best foreign work in a general international exhibition, thus making possible a detailed comparison as to type, technique and design in current production.
- They formulate standards upon

a broad international basis, with resultant contribution toward the establishment of style tendencies on rational lines, and a corresponding testing-out of the style value of so-called modernist (more accurately called "contemporary") forms.

c. These exhibitions are made available in a large number of cities that normally would not have funds or contacts for assembling or obtaining them.

d. They emphasize the identity of the designer, since the name of the designer must be given for every object and is featured in the catalogue and on the labels.

e. They afford an opportunity to show the newest designs by the master designers and craftsmen of Europe.

f. They afford an opportunity to show side by side in one comprehensive showing the work of both craftsmen and quantity manufacturers.

g. Each exhibition is limited to one or two materials, thus making more detailed treatment possible and permitting the inclusion of a larger number of exhibitors in the given field.

LONDON MUSEUMS ISSUE REPORTS

LONDON.—The report of the Victoria and Albert Museum for 1929 and the illustrated review of the principal acquisitions of the year, which accompanies it, appear for the first time in a decorative cover, reports *The Times*. The book (which is published by the Board of Education at 2s. 6d.; postage 6d. extra) contains nearly 100 photographs of the principal gifts and purchases, and the Director of the Museum, Mr. Eric Maclagan, draws special attention to the beautiful early XVIIIth century paneled room from Haynes Grange, presented by a body of subscribers through the National Art Collections Fund. The untouched pinewood (probably the earliest example extant) is unusually lofty in its proportions, and it is thought probable that it was originally fitted in Houghton House, near Bedford, from which Bunyan appears to have drawn his description of the "House Beautiful" in *The Pilgrim's Progress*.

The fine Gothic Virgin presented by Mrs. Leverton Harris, the Cellini statuette group of Virtue and Vice, and the magnificent wooden figure of Kwanyin, presented by Lord Ivor Churchill, again through the National Art Collections Fund, are fully described and illustrated, and the H. B. Harris bequest of Chinese porcelain is shown to have an importance beyond even the individual beauties of the nineteen pieces chosen, through

SAN DIEGO MUSEUM REDUCES STAFF

SAN DIEGO.—Owing to the financial situation in San Diego, the Park Board of this city was compelled, at least temporarily, to eliminate the position of the Assistant Directorship of the Fine Arts Gallery of San Diego. Because of this radical step, Robert Hunter Paterson, who had served as Assistant Director of that art gallery, terminated such services on July 31st last.

Mr. Paterson commenced his services in San Diego October 10, 1929. He did a great deal of writing and lecturing and conducted the educational program of the gallery. He was more than ordinarily busy and successful in carrying out programs for the younger generation, for clubs, and for the school children of both the city and the county. The special features which he arranged were attractive, valuable, and, in their results, highly successful.

Robert Hunter Paterson both studied and assisted at the New York University, New York City. His success in accompanying a travelling exhibition and lecturing thereon in a number of American cities—a splendid activity of the American Federation of Arts—brought him happily into the limelight.

Mr. and Mrs. Paterson returned to Baltimore, where they are for the moment.

the freedom given to the Museum in selection, and the added liberty to resell and purchase other examples where the types chosen can from time to time be bettered. Among the most important of the Museum's further acquisitions is the volume of Filippo Brunelleschi's three hundred designs for XVth century armor, and the R. H. Stephenson bequest of miniatures and drawings.

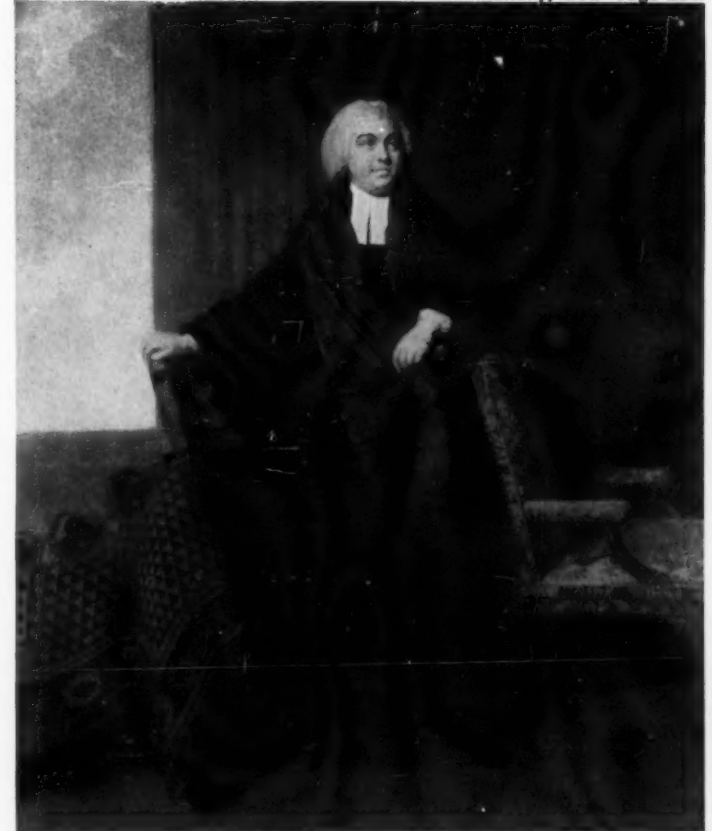
The total attendances at the Museum fell off slightly in 1929 to 930,463, against 937,577 for the previous year. The collections available for loan to museums and schools have been greatly increased by gifts and purchases.

The Bethnal Green Museum received 374,744 visitors in the year, an increase of 4,821. A handsome mahogany cabinet made by William Morris with marquetry decoration and used by the late Henry Arthur Jones was given in memory of the dramatist by his daughter, Mrs. Thorne. The children's section and the exhibits of furniture and costumes have been greatly augmented.

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• by John Zoffany, R. A. 1733-1810

LOST

15th Century Italian "Book of Hours" removed from Fine Arts Gallery of San Diego. Book about 4½" x 6", red brown morocco binding, of Bedford, done in marguerites surrounded by oval garlands in style of Clovisseve. Miniatures of very high quality in polychrome and gold. In back, a series of about eight pictures of saints in 16th century style. Book had book-plate of Mr. Newman and Julius Wangenheim, owner.

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THE COMING SEASON

Most of those who are gifted that way have united in predicting the demise of the financial depression under which the world has suffered for nearly a year. It is understandable that Administration officials should be professional optimists, but recently their happy chorus has been augmented by many men whose opinions have sounder economic bases. We can only hope that they are right; that the reorganization of business after deflation will be upon firmer foundations, that money may be freer, and that, in consequence, collectors may again take up the quest of the rare and the beautiful.

All of the elements for a most successful season, if the buyers can make it so, are at hand. Dealers in New York have unusually fine stocks; there are several important collections which only await favorable conditions to appear at auction. The sale of the Figdor collection should add other treasures to the American market and should also prove encouraging and stimulating. No more timely proof of the value of first rate works of art as investment could have been produced than the series of record prices paid, in spite of a poor business year, for the fine things in that sale.

Although the volume of sales throughout the art world was, with a few notable exceptions, low during the season which has gone, the interest in works of art was greater and more general than ever before. Both public and private exhibitions were thronged; museum attendance increased largely. With improved financial conditions this interest should take a very tangible form. It is probable that there will be no fireworks at the beginning of the season, but we believe that before the first of the year the upward turn which now is promised will be an accomplished fact.

No very startling events are on the

immediate horizon. Many of the galleries will open exhibitions within the next month; the Modern Museum will present Daumier in October; auction sales will quietly begin.

BOOKS

PICTURE BOOK

By Murdock Pemberton

Published by Alfred A. Knopf,
Inc. New York.

Price \$3.00

Readers of the *New Yorker* are undoubtedly familiar with the initials "M. P." that for some time modestly appeared at the conclusion of what were not such modest reviews of art exhibitions in the metropolis, in so much as they frequently were not characterized by the reserve, propriety, decorum or humbleness supposedly becoming to an initial-signing critic.

It takes very little sleuthing, however, to ascertain that this "M. P." stands, not for Member of Parliament, Military Police or Merchant Prince but for Murdock Pemberton—or is it Modern Paintings?

Thorndike, Cattell, Terman, Seashore, Laird, Freud, Pupin or Evangeline Adams might find some significance in the connection and perhaps there is—for surely nothing could be more entwined than Murdock Pemberton and Modern Paintings.

Picture Book is the simple title of the new book in the Modern Art series, written by Mr. Pemberton and published by Alfred A. Knopf and Company, which should have a large, eager, appreciative public awaiting it, for contrary to any possible expectation that it might be a bit "Mencken and Nathanish" it is surprisingly devoid of mannerisms, cynicisms or "isms" of any kind. It is an honest book, written with the inspiration of a man who knows and loves certain paintings by "men who have kept up with the procession," whom some of us call "modern" painters, and he tells you why he likes them in an easy, readable way; for he believes with William Morris, that "art will not grow and flourish, nay it will not long exist, unless it be shared by all people."

Mr. Pemberton shares his knowledge and appreciation with the generosity of a St. Francis and strikes no superior attitude because, for the purpose of writing reviews of exhibitions, he has visited an average of fifteen a week for thirty-five weeks of the year during the past five years, or if my comptometer fails me not, 26,250 showings of paintings that have been on free view in America.

From these he has selected forty-nine for reproduction in the book. I do not believe that Mr. Pemberton is intentionally entering the contest of naming the "rulers or leaders of America" which has become so popu-

lar a pastime recently, or that these forty-nine are the only works that have pleased him in the passing shows of the last five years, any more than I believe that he has said all he has to say on the subject in the sixty-three pages of text which accompany them. But he has shown us enough to arouse the appetite for more and like the good gypsy he may, at the next full moon, give us the rest of the "fortune."

Mr. Pemberton's book is written for "any one who has had little time for art, has wondered why and who would like to take art, as he does his business or his holidays—easily and in his stride."

Not once does he turn up his nose at the man who sheepishly declares that he knows nothing about art but kind of likes that picture of the Old Swimming Hole because it looks like one he used to swim in when a kid back home. Nobody was born with a knowledge of art and yet paradoxically enough all of us are born with the power to understand and appreciate it if we want to.

Mr. Pemberton makes a very sensible but not sentimental plea for the American artist. He points out the difficulties surrounding the artist who, fond of eating more or less regularly, refuses to devote his efforts to talcum powder cans, mops or garbage receptacles but can find no real solution for his difficulties unless a primary



PORTRAIT OF THE COUNTESS OF LATHOM

By JOHN SINGER SARGENT

Purchased from her daughter-in-law, the present Countess of Lathom by Dr. A. S. W. Rosenbach. Prior to Dr. Rosenbach's acquisition of the painting it was hanging in a position of honor in the Tate Gallery, London.

step is made by the Government acknowledging "that there is such a thing as art and that it transgresses none of the sacred constitutional rights, is 100% American, will not rust, is manly, will not bite you and can be enjoyed by Republican and Democrat alike."

Failing governmental recognition as a factor in working a quick change in national consciousness the next best thing would be a subsidized, impartial bureau that would undertake the popularization of art and the American artist by education of the country, Mr. Pemberton thinks. The project, he points out, should be the concern of some institution that feeds all the educational springs of the country, and he believes that an institution similar to the Guggenheim foundation, interested in this field, could do much to accomplish that end.

Last and with a lingering sigh, he suggests that art might be more rapidly advanced in America if the big business men of the country could be brought to feel as the French do that a good painting is frequently to be chosen in place of a bond as an investment. Undoubtedly Mr. Pemberton's suggestion comes at a most pertinent moment and with little effort he might find a number of "big business men" who would turn over a large number of beautifully engraved stock certificates (quite works of art in their own field) for even a very tiny Ryder or O'Keeffe.

But Mr. Pemberton does not expect the government, philanthropy or Big Business to do it all, and gives some very good advice to the artist himself for the furtherance of the cause. He suggests that if a man cannot sell his work for what he feels to be an amount justified by its merit, he give it away. He could hand it on as a loan or a gift to an admirer, for "out in the world it might act as a salesman and a picture in an attic is no good to him—a reminder of a defeat and a deterrent to future efforts."

In view of his cry that "somebody should do something about it," Mr. Pemberton turns a bit caustic at the efforts of the Grand Central Art Galleries, who to some extent have made art a paying business and brought a few shekels to the attics of American artists. What if they do begin the business of selling with a cup of tea! A good strong cup of tea never hurt anybody and a lot of art, beyond the Maxfield Parrish stage has undoubtedly been fed to Oshkosh and points west via the Grand Central Art Galleries. Mr. Pemberton begs the forgiveness of the Almighty for his former association with this institution and I really believe that if this is his greatest sin, he will find St. Peter at home to him at any time he cares to call.

There is a chapter devoted to the "Sunday Artist," the once-in-awhile painter who on six days labors as a banker, insurance agent or floor-walker and on the seventh commits the sin of painting. The author is all in favor of this and if it does no other good than dispel complexes and keep you off the road in your automobile on Sunday it has served its end, and besides if any of your efforts survive it is not too difficult to dispose of them. "In a polite world there is always some one who will gasp a little at your hidden talents. Before he is aware of the consequences, he is out the door with the thing wrapped under his arm."

This reviewer will not spoil your enjoyment of the book by listing the forty-nine full page illustrations, beautifully reproduced in aquatone, a process of gravure which lends itself most gracefully to the paintings selected, save to say that among them you will undoubtedly find a number of your

(Continued on page 15)



THE LATE LEON SCHINASI

LEON SCHINASI

The death of Leon Schinasi, age 40, internationally known cigarette manufacturer and president of the Schinasi Commercial Corporation, at Juan les Pins, France, on August 16th, brought to a premature end the life of one of the foremost business magnates of America and a discriminating art collector. His collection numbers many fine works of the old and modern schools, including a "Madonna and Child" by Filippo Lippi purchased for \$125,000 by Mr. Schinasi in May, 1929, at the sale of two of the paintings from the Carl W. Hamilton collection held at the Anderson Galleries. The other painting sold at that time, "The Crucifixion," by Piero della Francesca was sold to Sir Joseph Duveen for \$375,000. Mr. Schinasi is said to have also a particularly fine collection of rare tapestries. There is no doubt but that death has closed the career of a collector of great promise who might well have formed one of the truly great collections of this country.

At the time of his death Mr. Schinasi was traveling in Europe with his wife. She accompanied his body to America and the funeral services and burial were held from his home at 89th Street and Riverside Drive, New York, on August 28th, 1930.

Mr. Schinasi was the son of the late Mr. and Mrs. Solomon Schinasi. His father founded a \$3,000,000 trust fund for several New York hospitals and Mr. Leon Schinasi has also been known for his philanthropies. In 1924 he donated a \$100,000 site to Sydenham Hospital, now at 123rd Street and Manhattan Avenue and in 1923 his yacht was placed at the disposal of crippled children for excursions on the Hudson.

Leon Schinasi was married to Mrs. R. Smith Salmon in 1926. Surviving him are Mrs. Schinasi and two young children to whom he left most of his fortune of several million dollars. The Sydenham Hospital, 123rd Street and Manhattan Avenue, receives \$50,000 in memory of Mr. Schinasi's parents, Solomon and Betti Schinasi. To his widow, Ruby Schinasi, 346 West Eighty-ninth Street, he left jewelry, personal and household effects, a life interest in his collection of objects d'art and a \$60,000 annuity. The annuity is to be paid to her for life unless she remarries.

The residue, composing the major part of the estate, is to be held in trust for his infant children, Solomon, 3 years old, and Betti, 1. The son gets a life estate in 80 per cent and the daughter a life estate in the balance.

After their deaths the principal passes to their issue.

Leonora Smith, the widow's daughter by a previous marriage, who lives at 585 West End Avenue, gets a life estate in \$25,000. Bequests of \$15,000 are made to three friends, Judge Otto Rosalsky of the Court of General Sessions, 225 West Eighty-sixth Street; Max Rosenthal, 36 West Eighty-ninth Street, and William V. Saxe, 39 Fifth Avenue, who was Mr. Schinasi's legal adviser.

To his secretary, Mary H. Parce, 119 West Seventy-first Street, and his office assistant, Philip J. Landon, Maywood, N. J., Mr. Schinasi left \$10,000 each. Smaller legacies go to three friends and four servants.

BOOKS

(Continued from page 14)

own favorites and your exalted ego will be justified, when you realize that you are in accord with the author, who must have had at least 525,000 chances.

In addition to the splendid reproductions, the book is nicely bound, well printed with a frontispiece in full color by John Marin and is so thoroughly readable, entertaining and instructive that you can become "art conscious" in your own home without a moment's discomfort. It is as simple as that.—C. E.

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BOOKS

AMERICANS
By Edward Alden Jewell
Published by Alfred A. Knopf,
Inc. New York.
Price \$3.00

Americans by Edward Alden Jewell, an art critic of the *N. Y. Times*, is worthy of the serious consideration of all who are interested in aiding and advancing the cause of art in America, and as this is a subject with which a large number of us should be concerned it is to be hoped that the book may fall into many hands and stir us into whatever action is necessary to make American artists and their art more "formidable."

Mr. Jewell intimates that a large part of the trouble with American art is due to our own inferiority complex; that we have indulged this important habit of cultural inferiority so long now that nothing short of hypnotism can hope to cure it over night.

Very cleverly Mr. Jewell sets the stage for his first efforts in that direction—not by the usual method of putting us to sleep but by arousing us to action in the very best American traditions. Delicately he baits our ire, flames it into action and that, after all, is a very desirable thing to do.

For America when really aroused usually goes into action. Had we not become so upset about "taxation without representation" not so very long ago, there would have been no tea party at Boston and nobody would be worrying much about the recognition of art in the colonies.

In his first chapter Mr. Jewell, with his tongue in his cheek, tells pleasantly a little story with a fine moral, intending to put every good Rotarian on his feet shouting loudly "What's the matter with American Art? It was good enough for Washington—it's good enough for me." But that is just the trouble, Mr. Rotarian, you have never come out loudly enough either by the practical demonstration of buying American pictures or by doing anything to help advance American art—and are you sure, quite sure, that you really do believe it is "good enough for you"—not good enough for your neighbor but for you?

Mr. Jewell tells of the preparations made for the visit of Queen Marie of Roumania several years ago and dwells with arch subtlety on the fact that the committees in charge of arranging Her Majesty's apartment at the Ritz Carlton Hotel permitted no crude American furnishings or decorations to be used lest they offend the sensibilities of a European Queen. Nothing

having roots in American soil would do and so when the Queen arrived she was ensconced in an apartment laden with furnishings, equipment and art for which Europe had been thoroughly combed despite the fact that Queen Marie had come all the way across the Atlantic on an American boat to see what was going on in this country. It is not surprising if the Good Queen came to the immediate conclusion that nothing was going on in America and that that might be just as well. Nor, Mr. Jewell may recall, did even the bravest dealers in American paintings have the temerity to bid for the Queen's presence at the opening of an exhibition. That remained for a Frenchman to do and if the impression was obtained that all art in America came from France surely we Americans did nothing to dispel or counteract the idea.

In a chapter entitled *Labels* and another *More Labels* Mr. Jewell explains in lucid manner what in his opinion is meant by American art and these chapters alone are worth the book. He feels strongly that the "winter of our discontent is nearly sped and we should, as wise husbandmen, make ready for the Harvest," and agrees with Mr. A. G. Pelikan, director of the Milwaukee Art Institute that:

"American art needs encouragement;

not by increasing the already too numerous number of incompetent art students or by excluding foreign works of art (which would only tend to weaken the moral fibre of our own artists) but by establishing confidence that America, which has produced geniuses in other fields of endeavor, does not lack talent in the fine arts; confidence that the work of our American artists is worth acquiring."

In choosing the work of the fifty artists which are reproduced in aquatone, the author has confined himself to the works of living artists and while he does not contend that the limited confines of the book harbor all of the "best" he has endeavored to reproduce the works of those, who in his opinion are the "White Hopes" of America in painting and the graphic arts.

Full page illustrations of paintings by such artists as George Luks, Walt Kuhn, H. E. Schnakenberg, Eugene Speicher, Robert Hallowell, Leon Kroll, Georgia O'Keeffe, Guy Pene du Bois, Preston Dickinson and others of equal calibre, do much to prove that art in America has long since dropped its swaddling clothes, is ready to turn up its hair, don long dresses and make its entrance into society with a brilliant bow.

Every American should read the

IMPORTATION OF ANTIQUES

The following communications have been received from the Hudson Forwarding Company:

Referring to past publications in connection with the importation of art objects, in which an order was issued by the Collector of Customs, to become effective July 1st, whereby hauling of art objects between the dock and place of examination was to be done by Government draymen contractors, the undersigned has the pleasure to announce that through the efforts of Mr. George Lamb, of Messrs. Lamb & Lerch, Customs Attorneys, and Mr. Maurice Davidson, representing the Antique and Decorative Arts League, the order has been rescinded, and there will be no change in the present procedure until further notice.

Referring to previous circular communication issued under the caption of

Designated Ports of Entry for Antiques, Treasury Decision 44165

in connection with designated ports of entry for antiques, we drew to your further attention that under the Treasury Decision (Continued on page 17)

book. He will want to go forth straightway and buy himself an American painting, if for no other reason than to prove that he is a 100% American and had nothing to do with the decoration of Queen Marie's boudoir. —C. E.



"Venice" by Thomas Moran
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PARIS

AUSTRIAN ART FOR EXHIBITION HERE

The College Art Association announces the arrival in New York of the group of Austrian paintings which are to form one of its traveling exhibitions. These paintings were assembled in Vienna by Dr. Heinrich Gluck, Dr. Reg. Rat. Anton Riechl, Carry Hauser, Ludwig Wilden and Franz Zulow, aided in all practical details by Mr. A. Silberman of the firm of E. & A. Silberman of the city, in whose galleries the exhibition will be shown during the latter part of October.

The exhibition consists of the work of thirty-four artists. Although the general trend of the painting would appear to be somewhat derivative, there is indication of much interesting development during the last few years. Paintings are included by several well known artists as well as those whose work has never been outside of Austria. Many of the artists represented are members of the "Secession" group of Vienna. Among these are Joseph Dobrowsky, Oscar Laske, whose work is found not only in the Vienna Galleries but in the museums of Madrid and in the galleries in Munich, Franz Sedlacek, winner of the gold medal at the international exhibition in Barcelona, and Ferdinand Kitt. Others are members of the Hagenbund. Carry Hauser, who is on the committee and one of whose paintings is included, is president of this association. Viktor Planckh, Robert Pajer-Gatregen, Franz Lerch, Georg Mayer-Marton and Ludwig Ferdinand Graf, whose work is in the Leighton Gallery in Milwaukee, form a part of this group which is represented in the exhibition. The independent artists number such well known contributors as, Egon Schiele, Felix Albrecht Harta, who is represented in Luxembourg as well as in a large number of European galleries,

Gilbert Frankl, Victor Tischler and others.

The exhibition is to be shown in this country at the Madison Art Association, Madison, Wisconsin, Renaissance Society, Chicago, Ill., Lehigh University, Bethlehem, Pa., University of Chattanooga, Chattanooga, Tenn., Florida State College, Tallahassee, Fla., Milwaukee Art Institute, Milwaukee, Wis., Brooks Memorial Art Gallery, Memphis, Tenn., City Art Museum of St. Louis, St. Louis, Mo., Denver Art Museum, Denver, Col., The Currier Gallery of Art, Manchester, N. H., The Art Institute of Omaha, Omaha, Nebr., and in other art institutions.

This exhibition forms a part of the program of the Traveling Exhibition program of the College Art Association which was inaugurated last season with such signal success that its program has been more than trebled for the coming season. In addition to the Austrian Exhibition the Association is circulating two exhibitions of modern French Painting which have just been assembled in Paris and which represent the work of the younger French artists during the year just passed, several exhibitions of contemporary American painting, and sculpture, prints, drawings, etc.

These exhibitions are sent out at a low cost to the colleges, museums and universities. The College Art Association, as a non-commercial organization, makes no profit on any of its various enterprises. Where paintings are sold the artist receives the full benefit of the sale.

The purpose of these exhibitions is to bring before students and young people throughout the country paintings of the same calibre and interest as those shown currently in New York. To make the exhibitions more useful, publishers of art books contribute current volumes which have a bearing on the paintings on view. The Association fosters the critical spirit in its audience by offering student prizes of prints to be chosen from the vari-

IMPORTATION OF ANTIQUES

(Continued from page 16)

ury Decision no claim for antiquity can be made after Customs entry has been effected and passed by U. S. Customs officials.

In a recent importation, an oil painting which was entered as an original production was passed by the U. S. Customs as *not* believed to be an original. Then a further claim was made that the painting was antique, produced prior to 1830 and should be so reported and passed free of duty. The Customs officials held that all they were interested in was the originality of the painting (so claimed at the time of entry and not after) that in their opinion it was not original and was so reported; further claim that the painting is antique, produced prior to 1830, could not be considered by them.

Under the circumstances, an original painting, produced prior to 1830, should be invoiced as an antique original painting, giving the year and place of production, when and where acquired, if possible, and should be entered at the Custom House as antique, no claim being made as to originality. The Customs Appraiser would then only consider the antiquity, which would be the safest course to pursue under the present conditions.

Of course, modern paintings produced after 1830, original, should be entered as such.

We trust we have made ourselves perfectly clear on the subject, but if there is any further information you desire, do not hesitate to advise us, which will have our immediate attention.

ous exhibitions for criticisms of the shows. Keen and enthusiastic reception of these exhibitions throughout the country has encouraged the Association to make plans for still further expansion in the future.

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Metropolitan Acquires Indian Relief of Amaravati School

By M. S. DIMAND
In the Bulletin of the Metropolitan Museum of Art

To the two marble reliefs from Nagarjunikonda exemplifying the Amaravati school acquired in October, 1928, the Metropolitan Museum is fortunate in adding, by a recent purchase another important marble slab of the same school. This relief, which measures 7 feet 5½ inches by 10½ inches, comes from the Madras district and has many characteristics of the Amaravati school which flourished in the IIrd century and the first half of the IIIrd. It probably belonged to one of the numerous stupas which were erected by the Andhra kings in southern India, in the country between the rivers Kistna and Godavari. The most beautiful monument of this country was the great stupa at Amaravati, which had a diameter of 162 feet. These stupas, and the railings usually inclosing them, were richly decorated with magnificent marble reliefs representing scenes from Buddha's life.

The relief just acquired by the Museum may be called the Nanda slab, as it represents seven scenes narrating Buddha's conversion of his half-brother Nanda, after his return to Kapilavastu. Literary sources tell us that Buddha's father, King Suddhodana, hearing of his son's Enlightenment and miracles, sent numerous envoys in order to persuade him to visit his native city, Kapilavastu. All these envoys were so much influenced by the teaching of Buddha that they forgot their mission and became monks. Only Udayin, in spite of his conversion, kept his promise and transmitted to Buddha the invitation of Suddhodana to come to Kapilavastu. Buddha accepted the invitation and, attended by twenty thousand well-born Arhats, or adepts, reached Kapilavastu in two months and took up his residence in the Nigrodha grove near the city. While in Kapilavastu Buddha converted his half-brother Nanda and his son Rahula. The conversion of Nanda is related in the *Nidana-katha*: "On the next day the festivals of the coronation and of the house warming, and of the marriage of Nanda, the King's son, were being celebrated all together. But the Buddha went to his house, and gave him his bowl to carry; and with the object of making him abandon the world, he wished him true happiness; and then rising from his seat, departed. And Janapadakalyani, seeing the young man (Nanda) go away, gazed wonderingly at him and cried out, 'My lord, whither go you so quickly?' But he, not venturing to say to the Blessed One 'Take your bowl,' followed him even unto the Vihara. And the Blessed One received him, unwilling though he was, into the Order. It was on the third day after he reached Kapilapura that the Blessed One ordained Nanda."

In the story of Nanda we may distinguish three episodes: (1) Nanda following Buddha, (2) Nanda's ordination, (3) Nanda's life as a monk. The scenes on our relief deal mainly with events of the second and third episodes. There are six main scenes from right to left, separated by plant columns growing from vases, excepting one scene, on the extreme right, which is set off by agate. The first scene shows Buddha, in monastic costume and halo, leaving the city. He is accompanied by the Yaksha Vajrapani, his guardian angel, who holds the vajra, or thunderbolt. Vajrapani's elaborate headdress, with two projecting crests, distinguishes him from the other figures worshipping Buddha, one of whom bows down to Buddha's feet. What particular incident is portrayed is not quite clear, but the scene probably represents Buddha's departure from Kapilavastu and Nanda's submission after an unsuccessful attempt to return the alms bowl to Buddha and rejoin his beautiful bride.

The next compartment of the slab contains two scenes, roughly separated by a tree. The first represents the tonsure of Nanda, reluctantly becoming a monk. The next scene is quite elaborate and represents the ordination of Nanda by Buddha. Buddha, seated on his throne, is surrounded

by worshipping monks and laymen. The figure of Nanda, seated at Buddha's left, is unfortunately damaged but the outlines show clearly. At Nanda's left there is a worshipping prince, possibly his father.

The following scene shows Buddha on his throne, attended by two followers holding flyflaps, and the Yaksha Vajrapani. Buddha is again conversing with the worshipping Nanda.

The fourth compartment contains an interesting scene representing Buddha and Nanda, accompanied by the Yaksha Vajrapani, flying through the Hima-

layas on their way to the heaven of the god Sakra, or Indra. This scene, narrated in the poem Saundarananda and in the Samgamavacara Jataka, is represented only rarely in Indian sculpture. To make Nanda forget his bride Janapadakalyani, Buddha takes him on a pilgrimage in the Himalayas, passing a burnt field, where upon a charred stump of a tree sits a monkey (at the left of the scene) with its tail more than half gone and covered with blood.

The fifth scene represents Buddha and Nanda viewing the heaven of thirty-three archangels, where they have arrived after the trip across the Himalayas. Sakra, the chief god of heaven, is sitting on his throne holding his emblem, the vajra, or thunderbolt, and wearing the characteristic cylindrical headdress (kirita). He is surrounded by many beautiful nymphs, or Apsarases. On the right we see

Buddha, who makes Nanda look at them. Seeing the heavenly Apsarases, Nanda must admit that their beauty raises them as much above Sundari as she is above the ape which they saw in the burnt field. Nanda wants now to win an Apsaras as a bride, and Buddha promises him success if he lives as an ascetic. Returning to earth, Nanda strives for this end, but Ananda, Buddha's favorite disciple, reprimands him and induces him to forget all thoughts of heavenly joys and seek instructions from the Buddha. Nanda not only becomes a saint but also determines to preach salvation to others.

In the last scene we see Nanda alone, now contented and preaching to worshipping men, women, and dwarf Yaksas.

Among the few known reliefs of the Gandhara and Amaravati school which illustrate the Nanda story, our relief

unquestionably holds first place. Usually only one or two events of the story are narrated, but here seven scenes are excellently grouped together. The style of our new relief is related to the Amaravati sculptures, of which the majority belong to the end of the IIrd or beginning of the IIIrd century. The Amaravati school represents, in both composition and modeling, perhaps the highest achievement of Indian sculpture. The small figures of our relief (the height of the panel is only 10½ inches) are masterly modeled and chiseled with numerous details of costume and jewelry. The figures are purely Indian, without any influence of the Hellenistic school of Gandhara, and are treated in the broad decorative manner so characteristic of Indian sculpture. Noteworthy is the composition of the various scenes represented on the Nanda panel.

CHARLES of LONDON



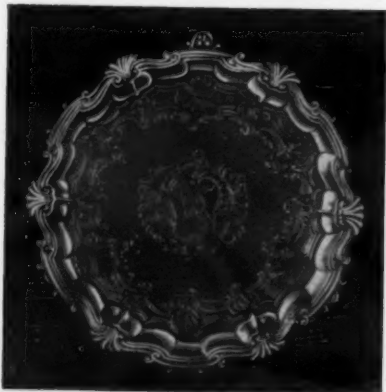
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BERLIN LETTER

**The Figdor Auction
Centenary of Berlin Museums
Cultural Propaganda
Paintings for Carnegie
New Director for the Print Room
Watercolors by Tagore
Russian Art in Berlin**

By FLORA TURKEL-DEBI

The forthcoming auction of the Figdor collection which will take place in Berlin on September 29th and 30th under the joint management of Paul Cassirer of Berlin and Artaria and Glückseelig of Vienna, is expected to become one of the most spectacular events in the auction world. Both the origin and the quality of the works included give sufficient indications to venture the prophecy that this sale will rank in the category of classic art sales. It has been attempted in two previous reports to give to the readers of THE ART NEWS an idea of the wide range of material included in this sale by singling out for description a number of the most important items. Considering the fact that the objects dispersed in Vienna last June and the material that comes up for sale in Berlin in the coming fall comprise only a small part of the objects of which the Figdor collection consists, it is safe to say that this assemblage is among the most comprehensive private art accumulations ever put together by a single individual. What in other instances is due to the collecting activity of several generations of a family, in the case of Dr. Figdor was achieved by his enthusiasm and genius alone. This was possible because Dr. Figdor's personality combined the ideal qualities of a collector of art: the keen and ardent interest in everything that pertains to this material and the earnest devotion to the study of the objects that came into his hands.

This gigantic art accumulation is now being scattered to the four winds; however, contrary to the usual attitude of regret in the case of the dispersal of a private art aggregation of high rank, one feels cheered by the fact that, being disseminated in various places, the seeds of Dr. Figdor's collecting activity will bear fruit

through stimulating the desire for genuinely valuable art. It may be that the germs sowed by these objects will eventually promote the rising of a generation of great collectors.

It has been mentioned in a previous report that the centenary of the Berlin museums will be celebrated on October 1st and 2nd, 1930, and that invitations have been extended to many prominent guests from Germany and from abroad. The program of the festive performances includes on October 1st a meeting in the hall of the University at 11 a.m., and an invitation to the State opera house on the evening of that day. The feature event, however, takes place on the second day, and is the opening of the new museum buildings, which include the "Deutsche Museum," the Pergamon museum, and the "Vorderasiatische" museum. On the evening of the second day the Prussian government will arrange a reception in the marble hall of the former Imperial castle.

Through private initiative there has been organized in Berlin the so-called Terramare office which aims at promoting understanding and rousing interest for Germany in all English speaking countries. These five years past nearly half a million copiously illustrated booklets dealing with Germany's cultural activities were issued and distributed free of charge in America and in England. Well known writers from Germany and from abroad are the authors of articles dealing with a variety of interesting themes referring to scientific and artistic topics. Great credit is due to the Terramare office for the manner in which it propagates in these countries the artistic riches of Germany, for this has proved a most efficient means for the establishment of cultural bonds and for the setting right of certain prejudices. Besides the yearly publication, *Passing through Germany*, which contains divers short essays on various themes, special treatises on art and music are being issued which meet with great appreciation and interest. At present there is on show in Berlin a collection of German posters which the Terramare office has put together upon the suggestion of the Oakland museum, and which will be shown in Oakland and San Francisco. Subsequently the Carnegie Institute will take care of the

(Continued on page 20)

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BERLIN LETTER

(Continued from page 19)

exhibition and send it on tour through America.

Also for the German visitor it is very interesting to learn through this comprehensive and well chosen exhibition of the high artistic standard of German posters. The majority of the examples here assembled show a remarkable skill in adapting colors, design, and general arrangement to the very definite purpose which posters serve. Their important role in the life of today is to speak to the masses. Posters are democratic art, and embody in quintessence the stern demands and eager wants of the day. They have nothing of the aloofness of high art, and should give to all who look at them attentively a vivid picture of a nation's tendencies and aims.

Prior to its shipment to America the group of paintings chosen for the Twenty-ninth International at the Carnegie Institute in Pittsburgh, has been united in an exhibition at the Reckendorffhaus. The selection of the works has been made with a view to demonstrating both the individual characteristics of the painters included and the general trend of German contemporary art. The survey provided by this exhibition gives an excellent idea of the output of contemporaneous German painters, and its impressiveness is enhanced by the uniformly high quality of the canvases. In the work of assembling the paintings in Germany, Mr. Saint-Gaudens has been assisted by Dr. Charlotte Weidner, German representative of the Carnegie Institute.

Directorship of the Berlin Print-room was conferred upon Professor Elfried Bock who for the last twenty years was assistant curator under Director Friedländer. A year and a half ago when Dr. Friedländer was nominated director of the Kaiser Friedrich museum he continued in the management of the Print-room, but now has resigned to devote himself fully to the picture collection of the Kaiser Friedrich museum. Professor Bock, the present director of the Print-room, is considered one of the foremost experts in the field of prints and drawings. His catalogue in two volumes of drawings by German masters in the Berlin Print-room and several other publications in this line have made him a great reputation. Through his comprehensive knowledge and erudite connoisseurship Dr. Bock is the right man to carry on the eminently successful activity of Dr. Friedländer.

At the Möller gallery there is a display of watercolors and drawings by Rabindranath Tagore, the famous Indian poet, who felt the urge to exercise his genius in the field of painting. His soul, filled with the lyrical songs of a world of poetry, is drawn towards the subtle expressiveness of lines and colors, and, as in his verses, he transposes into his paintings an inner life of intense reverie. The artist's hand is not guided by a concrete idea, but by his general imaginative aptitude,



"CONVERSION OF ST. PAUL"

By LUCAS VAN LEYDEN

Included in the sale of rare early engravings at C. G. Boerner's, Leipzig, Nov. 11 to 14.

which finds in painting a new outlet. The scratches in his manuscript gave Tagore the first inspiration, their desultory lines offended his eyes and suggested to bring them into harmonious and rhythmic relationship. The purity and sincerity of inspiration, which is so much his own, sublimates his themes, and endow human beings, flowers, and animals with a magic, unreal existence. One feels that they were drawn from a dream world of imagination, and the dimly palpable aura of mystery that surrounds his creations gives these sheets their suggestiveness, and compensates for their formal weakness. They should not be viewed with a critical mind, or burdened with questions for meaning, but enjoyed for the sake of the subtle melody of their lines and colors.

Berlin houses at present two exhibitions of Russian art: in the rooms of the "Secession" the society of Friends of Soviet Russia has arranged a show of works by contemporaneous Russian artists, and in the former art and crafts museum Caucasian art is revealed in examples which come from Georgia. The latter show covers a period which reaches from the year 1000 of our era until the XIXth century. Medieval religious inspiration gives the works here assembled a peculiar power of suggestiveness. Hidebound

though this devout attitude is, it possesses the consistency and concentration that makes for strength. Copies after frescoes in the church and in the cave—cloister at David-Garedscha are reminiscent of Byzantine works in that line, though Persian influences are also easily traceable, both trends mingling with a marked flavor contributed by the place of their origin. Very effective is the metal work, the elaborate design of which is skillfully wrought. A big wooden cross with layers of embossed gold dates from the XIth century and is among the earliest pieces, while one of the latest was made in the XIXth century and, though showing signs of decadence, proves that the craft was still alive until not long ago. The exhibits also include embroideries on colorful material richly worked in gold and silver patterns and in figured decor. Included are further illuminations and handwritten manuscripts which furnish examples of the country's highly artistic output in the line of small, preciously executed works. The photographs and designs of early Georgian architecture reveal sometimes a peculiar similarity with the Romanesque style of Europe, which made its appearance a thousand years later than is the date of origin of the buildings here in question.

In the preface to the catalogue of the exhibition of contemporary Russian art the statement is advanced that

modern Russian art differs fundamentally from West European productions and expresses the newness and singleness of the present Russian mentality. Confirmation of this assertion could not be found in the works exhibited here which, on the contrary—excepting a few—reveal obvious stylistic affinities with European trends in contemporary art. A specifically Russian flavor comes forth in those paintings only which draw inspiration from Russian folk art. This state of affairs is easily understandable, for Russia of today so far has not been in the position to develop a truly national art, which needs the background of a long and peaceful period of cultural development, and

therefore her artists are bound to follow prevailing standards. Their manner naturally differs between one another according to the various "schools" which they represent, which may be easily coordinated to the respective European trends. There are, however, sufficient indications that one day Russia will reach the goal so eagerly anticipated, for the exhibition makes one acquainted with a great number of talented artists. There is no giant among them, but on the whole they display a fair amount of ability and good taste. The absence of sheer incompetency is gratifying, though it cannot wholly compensate for the lack of any strongly individual work.

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MADRID LETTER

**Gifts of Paintings to the Prado
Roman Fountain Discovered
Death of Romero de Torres
Spanish Academy Aids Quito
XIXth Century Spanish
Watercolors
Roman Theatre Threatened
Attempt to Destroy Old
Monastery**

By E. TEROL

The Prado has received an important lot of paintings through the will of the late Monsieur Lafitte, a French banker established in Madrid. Leon Lafitte, the founder of the firm, was one of the foremost collectors of the middle of last century. The Prado, having free choice in that collection, selected seventeen pictures, including one Ribera, two Morales, three Canaletto, one Coello and one Van Dyck. The Three Canaletto fill a long felt want, as this master was one of the very few hitherto unrepresented in the Prado. They are magnificent examples of the best style of the painter and are undoubtedly the gem of the collection. The Ribera is signed and dated; it belongs to the first period of the painter, and represents the portrait of a lady. The numerous Riberas in the Prado being all religious subjects, this one makes a most welcome addition. Coello's picture is a fine portrait of King Charles II, and is considered the latest of this monarch's representations, and the only one by Coello, as Carreño de Miranda was Court painter at the time. The Van Dyck is a portrait of the infanta Isabel Clara Eugenia, Philip II's daughter, as a nun. There are also an Italian picture on panel, dated 1545, attributed to Sebastiano del Piombo, and two Flemish flower pieces.

In the course of excavations ordered

by the Town Council of Saelices, near Tarancon, remains of the ancient Roman domination were discovered, the most important being an underground fountain, with a vast network of pipes and water-gauges. Nearby were found a number of amphorae and earthenware jars. It is remembered that Saelices stands quite near the ancient Segobrica, capital of the Roman province of Celtiberia.

The painter Romero de Torres has just died in Cordoba, aged 50. He was born in the building of the Cordoba Museum of Fine Arts, of which his father was the Director. Belonging to a family of artists, like Zuloaga, he soon revealed unusual talents for painting. Practically self-taught—his father was his only teacher—he was under twenty when one of his pictures was admitted in a National Exhibition. In 1907 he painted his famous picture "Consagración de la Copla" which caused a storm of controversy, and finally a public subscription was raised to give him a special gold medal. Soon after he exhibited his celebrated paintings "Poem of Cordoba," "Redemption" and "Sin."

In 1913, he won the Gold Medal at the Munich International Exhibition, and since then he never again took part in any official show.

His great fame is due to the deep impression he caused on popular imagination by his interpretation of the passionate soul of Andalusia. All his pictures are impregnated with sensual pathos.

He was elected a professor in the Royal Academy of Fine Arts, but resigned a few days later, as an official position was entirely incompatible with his temperament. In 1922 he visited Buenos Aires and other places in South America, being hailed with enthusiasm. His entire trip was an unqualified triumph. The Bolivian Government made him tempting offers to take charge of the National School of Fine Arts in the capital, but he refused.

Romero de Torres had come to be recognized as the most typical of Spanish painters, his works being eagerly sought both in Spain and abroad. He always had a long wait-

ing list of would-be sitters for portraits, as he was very temperamental and only painted when he felt in the mood, his output, therefore, being comparatively small.

He had a special pavilion in the Seville Exhibition, containing eighteen of his pictures. Those that were for sale were acquired, four by the Argentine, and one by Peru. His last work is a portrait of the Countess Colomera, which he left unfinished.

The Royal Academy of History has resolved to present a complete set of its publications to the Library of Quito University. This South-American University was recently the victim of a devastating fire, which burnt to ashes the Laboratories and Library.

The Fine Arts Club is holding in its exhibition galleries a retrospective show of water-color paintings, including select examples of the work of the leading Spanish artists who employed that medium in the XIXth century. One sees worthily represented such names as Lucas, Perez Villamil, Fortuny, Ferrant, Pradilla, Sorolla, embodying the most brilliant period of Spanish water-color painting. The number and quality of the exhibits emphasize the varied fortune of a medium which, from enthusiastic favor, has fallen into comparative neglect. Last year the Fine Arts Club held a most interesting exhibition of contemporary water-color painters of Catalonia, and these successive efforts augur well for a revival of the most important of the minor branches of painting.

A body of experts and workmen, provided with all necessary materials, have been hastily despatched to Saguntum, in reply to urgent calls received from that city. It appears that one of the porticoes of the Roman Theatre of Saguntum, of unequalled beauty and architectural interest, is in grave danger of collapse, owing to recent torrential rains. As such an occurrence would mean an irreparable loss, no time has been lost in taking all steps necessary for safeguarding and consolidating that unique monument.

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NERZOANKH TOMB UNEARTHED

CAIRO.—Despite the beginning of hot weather, Selim Hassan Bey is continuing his excavations near the Pyramids and has been rewarded with some remarkable finds, according to a special cable to *The New York Times*. His latest discovery is the tomb of Nerzoankh, who, according to the marble stele found on his tomb, was a favorite of the high priest Ra Ouer, within the precincts of whose tomb the body was found.

Nerzoankh, whose name means lover of life, apparently was the spiritual head of the priests, there being always two heads, one spiritual and one temporal. He was also the tutor of the palace children and the overseer of Ra Ouer's estates.

His title of favorite, to which the stele testifies, is most interesting, as this is the first recorded instance of a priest having a so-called favorite. This title hitherto having been applied only to the favorites of kings. It also indicates the influence of the priests was then at its height. The influence of the priests commenced in the IVth dynasty, reached its apogee in the Vth and declined in the VIth. The rise of the power of the priests synchronized with the decadence of art.

A number of interesting objects were found in Nerzoankh's burial chamber of stela consisting of three

dials of recent years has just been disclosed in connection with the illegal and wanton damage inflicted upon the church of the convent of San Francisco, in Vitoria.

The old convent is a building of historical importance and great artistic merit—a XIIIth century Cistercian monastery—so much so that recently an investigation was opened up with a view to its being declared a National Monument.

statues of him, carved above a block, showing him in three stages of life—youth, middle age and old age. Standing in front of the stele is a statuette of a woman kneading bread in a shallow vessel. She is shown leaning over the vessel with her gaze fixed on the three statues of Nerzoankh and the dough coming out through her fingers. She is wearing a white apron which is attached underneath her bare breasts.

Among several other stelae found is one showing Nerzoankh with his two daughters, one depicted holding his right hand and the other his left. Both are wearing décolleté dresses on what are now modern lines and each has a necklace consisting of three rows of brightly colored beads with pendants. It is noticeable married women were never décolleté as the others were.

Two statues of Nerzoankh's wife were found, one with her left hand on her breast, and the other with her right hand on her breast, in reverence to her husband.

HISTORIC CHURCH TO BE RESTORED

According to *The New York Times*, St. Paul's Church at East Chester in the city of Mount Vernon, shrine of the American Revolution, is soon to be restored and its historic cemetery re-marked, if the plans of the diocese heads, which have been placed in the hands of the Rev. W. Harold Weigle, Jr., are continued.

Mr. Weigle, chaplain of the Episcopal Actors' Guild of America, will shortly drop most of his work with the Guild and give his attention entirely to the rebuilding of the Mount Vernon church.

He declared recently that the plans for remodeling the edifice are practically completed. Hobart Upjohn prepared the sketches for the building, while the landscaping has been in charge of A. F. Brinckerhoff.

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Garvan Gives Yale His Great Collection of Early Americana

NEW HAVEN, Conn.—Yale University has made public the text of the letter it had received from Francis P. Garvan, of New York City, in which Mr. Garvan informed the University Officers that he would present to the University his great collection of Early Americana, to be known hereafter as the Mabel Brady Garvan Collections; and that he plans to establish at Yale an Institute of American Arts and Crafts for popular instruction in early American art. Mr. Garvan also says in his letter that in endowing the Institute of American Arts and Crafts at Yale, it is his intention to provide funds for curators and maintenance of the collections which he has now given Yale; for the travel of the collections, and to provide each year for lectures and articles which, through publication, may be made available to all.

Dean Everett V. Meeks, of the Yale School of Fine Arts, characterized Mr. Garvan's gift as "a vital move forward in American education," the ramifications and possibilities of which "should reach throughout the length and breadth of the country."

The following is the text of Mr. Garvan's letter to the University Officers:

"As you know from many talks with me, I believe that every man, woman and child in the United States is entitled to participate in the enjoyment of all the achievements of modern civilization and ancient and modern culture, not through Bolshevism or Socialism, founded upon hate and envy or other destructive attempts at compulsory sharing, but through living the teachings of Jesus Christ, which means intelligent sharing.

"Today, under great leadership, attempts are being made by enlightened modern business to place under the hand of every man in this country a button, through which he can turn on all the powers of our Niagaras, our coal mines, our oil and gas wells to develop the natural resources of his property or the God-given resources of his mind. The genius of modern business is also aiming at universal communication, by means of radio, telegraph, cable and television, through which all may have available opportunities of university education or up-to-the-minute world news and intelligence.

"Universal good roads are an accomplished fact. As manifested by the enlistment of all modern sciences in aid of medicine, the establishment by the Congress of the United States of the National Institute of Health, the development of your own 'Human Welfare Group,' and other co-ordinations, it is evident that America has determined that so far as lies within the Will of God universal health must be accomplished.

"This same feeling—call it religion, true democracy, love of your fellow man, or what you will—demands that we should give to every man, woman and child in America the inspiration of every work of art which it is our good fortune to possess.

"The genius which creates all art is from God, and He did not intend that such glories of His power shall be hidden under a selfish bushel.

"The same is true as to every surviving article of historic interest which goes to make up our heritage of patriotism and constitutes our Flag. My father and mother, Patrick Garvan and Mary Carroll, took refuge here at the time of the famine in Ireland in 1848. My wife's father, Anthony N. Brady, came here about the same time, while on her mother's side the original male line recipient of the bounty of this land, Nicholas Maes, came here from Holland to Rhode Island about 1650.

"Early or late at the vineyard gate the rich heritage of American citizenship is for all alike.

"It is in this spirit of gratitude and in honor of the twentieth anniversary of my marriage that, on this anniversary, I today beg to present to Yale University, for the benefit of its Gallery of the Fine Arts, in honor of my wife, my collections of American silver, prints, furniture, pewter, china, crockery, glass, coins, iron and other metal work and so forth to be hereafter known as the 'Mabel Brady Garvan Collections.'

"And I plan to establish in Yale

University an Institute of American Arts and Crafts for instruction, based upon such collections, to be known as the 'Mabel Brady Garvan Institute of American Arts and Crafts.' My love for and understanding of Yale University assures me that these gifts will be received in the same spirit, not to be selfishly hoarded in Yale's own halls, but to become a moving part in a great panorama of American arts and crafts which, under the leadership of Yale University, shall be made to pass over the years before every man, woman and child in our country.

"These collections are far from complete, but my six children ask me to assure you that throughout their lives they will seek to render more adequate this tribute to their mother. That they may equip themselves to carry on this work is one of the reasons why I have changed this gift from a provision in my will to the present transfer.

"Many of the objects in these collections are at present on loan at Andover, the Pennsylvania Museum of Art, 'Homewood,' the home of Charles Carroll on the grounds of the Johns Hopkins University at Baltimore, the Harwood House at Annapolis, and at Williamsburg, Fredericksburg and Charleston. These loans have been made to the shrines of the struggles of early America at Andover, where Mr. Thomas Cochran is establishing high standards of culture for our secondary schools, at the Pennsylvania Museum of Art, under the direction of Mr. Fiske Kimball, and at Baltimore and Annapolis under the leadership of Mr. Richard T. H. Halsey, that great pioneer of the preservation of Americana; at Williamsburg and Jamestown, where the cradles of our history are being so carefully restored by Mr. John D. Rockefeller, Jr., and at Fredericksburg and Charleston, where the ladies of the south are struggling to preserve what remains of our early associations.

"It is my wish that these articles, though transferred to the ownership of Yale University, shall remain in their natural shrines as loans from Yale University, so long as they are adequately cared for, and it is my wish that these loans be supplemented and the endeavors of these gentlemen and ladies be further encouraged and their aims assisted.

"In establishing the Mabel Brady Garvan Foundation in Yale University for the endowment of the Institute of American Arts and Crafts, it is my intention to provide funds for proper curators and maintenance of the collections, for the addition thereto of objects selected by the University, for the travel of the collections and their proper publication, and to provide each year for lectures and research articles which, through publication or by means of the radio, may be made available to all.

"It is my hope, also, to be able in the future to provide for the accurate and proper reproduction of these objects as trophies for contention by the youth of America, and as models for other museums and for use in trade.

"I can only add that for twenty years I have been each day building this monument of my love for my wife, and in the happiest moment of my life I dedicate these collections to her.

"Yours,"

"Francis P. Garvan."

Dean Meeks said that the instilling in the minds of those who see and study the collections which Mr. Garvan has presented to Yale, an understanding and knowledge of the culture of Colonial days, would be a high form of Americanization.

"The establishment of the Mabel Brady Garvan Institute of American Arts and Crafts, centering about the magnificent and comprehensive Garvan collections, is a vital move forward in American education, a project which in its ramifications and wide possibilities should reach throughout the length and breadth of this country," Dean Meeks said. "That Yale has been chosen to receive and administer this great gift and foundation imposes a trust which we assume with a full acknowledgment of all that it implies and a grateful realization of the inspiring motives and high ideals so well expressed by the donor in making the gift.

"The movement to recognize and re-

vive the earlier culture of our forbears has been gaining ever-increasing impetus, particularly during the past decade. Collectors, connoisseurs and lovers of fine and beautiful things have rediscovered an essentially esthetic quality in the early American arts and crafts. Reflecting public opinion and taste, and thus moving to recognize and preserve our own art, the great museums have turned eagerly to this heretofore neglected phase of esthetic achievement and are devoting more and more space and attention to American work. This is notably true in Philadelphia and Boston as evidenced in the fine series of American rooms in their great museums and in New York in the splendid American Wing forming part of the Metropolitan Museum of Art.

"The museum has been the natural repository for the precious objects which form our art heritage. Reflecting its primary function, however, the art gallery has given first and predominating attention to the safe preservation and exhibit of these treasures. Almost inevitably such assemblages of works of art have tended from the educational point of view to be comparatively static.

"The school, college or university, on the other hand, has had as its primary function the offering and administering of programs of instruction which, from their very nature, were necessarily not only plastic but inspirational. It is now to be hoped and expected, in carrying out the splendid program conceived and made possible by Mr. Garvan, that a particularly dynamic educational quality may be given to the great collections amassed by him and his wife.

"These collections cover all the fields of early American esthetic achievement. They are the fruit of many years conscientious, enthusiastic search and purchase. The result is a comprehensive and priceless gathering of furniture, silver, glass, pewter, china and prints, and of all other objects in which the craftsmanship and sensitive esthetic standards of seventeenth, eighteenth and early nineteenth century America found expression.

"To maintain not one but several centres where people from different surroundings or backgrounds may come to know their respective earlier esthetic performances and ideals is dynamic education of the widest possible contact and influence. Such a centre exists at Annapolis due to the inspiring leadership of Mr. Garvan through whose foresight and generosity a centre of American culture has been established in a fertile field and within most appropriate surroundings. St. Johns College and its cultural curriculum under Mr. Richard T. H. Halsey and the Harwood house under his supervision have become not only a shrine of American taste and cultivation but a centre for its active propagation. And so at Homewood near Baltimore and at Philadelphia under Dr. Fiske Kimball.

"And at Yale the quality and wealth of material placed here by Mr. and Mrs. Garvan are making our Gallery a place of pilgrimage for lovers of early American art. This seems particularly appropriate in a gallery which is primarily for the education of American youth. What higher form of Americanization can we undertake than that of instilling in our students an understanding, knowledge and respect for the essential cultivation of their early forbears.

"And now the broader function has been granted to us to maintain these centres, each chosen for appropriate locality and historic background, as well as to widen and extend the work here and outside. In accepting this great responsibility we do so realizing not only its seriousness but its opportunities for service beyond our own walls and in the wider conception of art education which the public-mindedness of the donor has conceived and made possible. It will be our continued earnest endeavor to carry out this trust in the generous and farseeing spirit which created it."

RARE ART FOUND IN WINE CELLAR

RHEIMS.—Great interest has been aroused here by the recent discovery of sculptured and other objects, the vestiges of a Roman villa of the IInd or IIIrd century, reports The New York Herald of Paris.

It was in November of last year that M. Julien Ville, a wine merchant, carrying on digging operations to

make a new cellar under his establishment, brought to light several debris of Roman pottery, among which was a dark-colored vase that was almost intact, and well preserved. The work was finished, when suddenly at the end of the same month, a handsome bust was found of pure Carrara marble in pieces which, when put together by the sculptor M. Charles Marty, was found to be a very pure bust of a young man, unfortunately damaged, but not so much as to prevent seeing what a fine piece of art it was.

Further excavations were made early this year in the cellar and courtyard, and the result has been the discovery of a large number of other

objects which were undoubtedly the furnishing and art works of a Roman villa. Among them are a carved bronze candelabra measuring 1m. 33, busts, vases and other objects in pottery, needles, animals' horns and teeth, and—of particular interest—fragments of mortar that had evidently covered the walls and were painted with personages and landscapes.

M. Deneaux, chief architect of historical monuments, and M. Savy, vice-president of the archaeological society of the Champagne district, have examined the collection found by M. Julien Ville and describe it as of extreme historical and archaeological interest.



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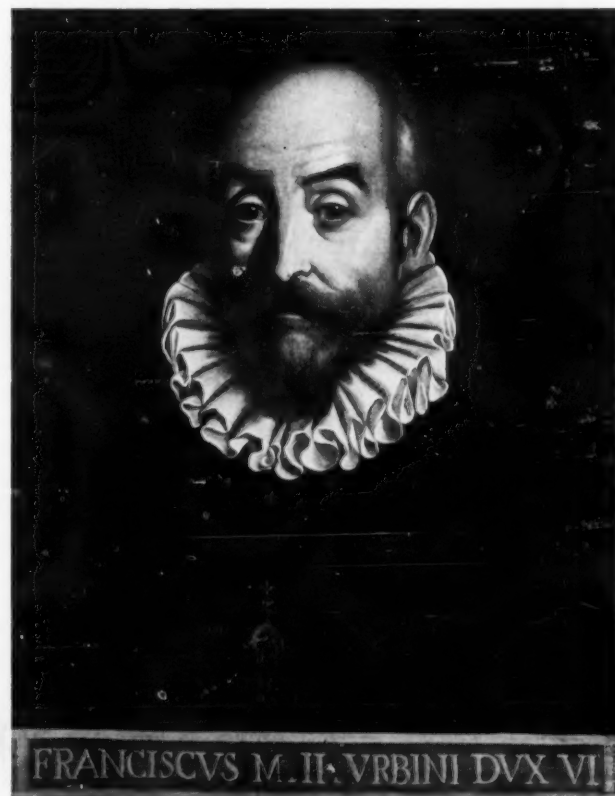
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LONDON LETTER

Summer in London
Prince of Wales Made Trustee of National Gallery
English and American Etchings
British Painters' Exhibition
Modern Silver
Mourners With an Eye to Business
King's Pictures at Spink's
Queen Mary's Purchases
Haseltine Exhibition at Knoedler's
Exhibitions in Several Galleries

By LOUISE GORDON-STABLES

Although the habitués of the London salesrooms and picture galleries have betaken themselves in August to other climes, their place is taken to some extent by provincial and other visitors to town, and the city is no longer the dead one that it used to be in mid-summer in years gone by. Indeed a Romney put up at one of the auction rooms in the middle of August represented an event that at one time would have been startling in its tempting of providence. As it fetched the very respectable sum of £4,000, and was contested by such leading figures in the art market as Mr. Sabin and Mr. Leggatt, it is apparent that we shall in future have to count August among months to be reckoned with in art deals.

A good many of the galleries are merely showing their ordinary stock, often just as full of interest as a specially planned show. The Leicester Galleries, always enterprising and ready to launch out in a fresh direction, have lived up to their reputation by organizing in August an exhibition of fifty portraits of the same sitter, Maria Lani, an actress from Russia. As such men of divers points of view as Derain and Van Dongen, Matisse and Bourdelle are to be numbered among the sculptors and painters who have been intrigued by her features, the collection makes an illuminating comment upon the various ways in which the same object may present itself to different visions. This is particularly noticeable in the case of the sculpture. Not the least stimulating

piece of work in this direction is by a woman, Madame Orloff, who has an obvious talent for fine, direct line, and has planned the various planes in the portrait head with a striking force. The Derain picture is perhaps the one which conveys the subtlest impression of personality, but there is little in common among the various versions to impart a distinct idea of the sitter. Perhaps we have never before had so concrete an example, as that provided in this exhibition, of the need for deciding how far a portrait painter is justified in neglecting the question of mere verisimilitude in the exploitation of his own personal viewpoint. It may be that in her profession as film star the sitter has developed a myriad sides to her individuality and that she has chosen an appropriate artist to depict each. However this may be, one is struck by the detached quality of the collection as a whole. What might have been expected to prove exceptionally personal proves in fact to have an unusually impersonal air. Is that to be the note of the portraiture of the future?

The nomination of the Prince of Wales to the post of Trustee to the National Gallery in place of Sir Herbert Cook, who resigned office some time ago, has come as a surprise to many who had hoped that more and more might the tendency develop to draw in the expert to such posts. We have been reminded that the first Primitives to hang in Trafalgar Square were given by the Prince Consort, but this, I think, does not altogether form an appropriate argument for the new appointment. Our present Royal Family has not distinguished itself by any far-sightedness in its policy, so far as art has been concerned nor have they shown any really serious interest in the formation of art collections. But there is a great need for men of knowledge, enthusiasm and vision on boards of this kind.

It is said over here that the market for English etchings is experiencing a slump in consequence of a tendency among American collectors to buy the work of their own countrymen in preference to that of our own. Maybe our English collectors will follow suit, for there are frequent exhibitions of American etchings being held in London of

late. The Beaux Arts Gallery is now the scene of their activities, and the show has been nicely calculated to demonstrate the various channels in which American etching and engraving is now flowing. Not long ago we had another equally illuminating show at the Fine Art Society in Bond Street in which the American modernist movement was generously exemplified. So far as our own etchers are concerned, the rise in prices during the past ten years has been largely in the nature of an inflation, and the fall has had inevitably to arrive. It has chosen a period of financial depression in which to manifest itself.

Richard Sickert is an incalculable artist. One day he will produce a work that is baffling in its muddiness of color and sketchiness of treatment; the next there will come from his brush a veritable masterpiece of pigment and line. Such a one is now at the Arthur Tooth Gallery in New Bond Street, where seven other British painters are being represented in a very interesting little show. The picture deals with a scene of the somewhat Hogarthian type dear to Sickert's heart, that of a woman cooking a meal, which one feels will be served not so much in a simple fashion, as in a sordid one. He is a past master in the suggestion of back streets, of individuals that have seen better days, of souls that live furtively and whose every glance is secretive. His art gives play to the imagination of his spectators, and because it is not limiting but rather enfranchising it rises to heights that often make it great.

An encouraging example of the closer alliance of art with industry is conveyed by the commission given to Eric Gill to supply the lettering for the ceremonial plate that has been made by the Goldsmith's Company here for the Viceroy's House at New Delhi, where it will figure as decorations in special alcoves on the walls designed to receive it. For years silver has been produced on commercialized lines and the poverty of its form and decoration and the absence of new models has told its own tale. Now, however, the modernist artist is entering more and more into the field, and we shall leave behind us as eloquent testimonials in silver of our XXth

century outlook, as in paint or in stone. The plate in question has been conceived on simplified lines, without much ornament, and with its lettering forming an important feature in the decoration. Some fine enamel plaques appear on several of the pieces.

It is becoming so common for the death of any scion of nobility to prove the occasion of the dispersal by his heir of the family collection of works of art, either en bloc or in part, that at once the interest of both dealers and of connoisseurs is aroused on the announcement of the demise. It was conjectured that the heavy death duties consequent on the death of the late Earl of Radnor might bring about a similar state of affairs in connection with the fine collection of old masters at Longwood Castle, a number of which have figured at the recent exhibitions at Burlington House. So far, however, there has been no indication that it is the intention of the present owner to disperse any of them.

Few members of the public, I believe, have any idea of the extent of the knowledge possessed by the leading dealers as to the whereabouts of England's important works of art. The really knowledgeable can state to a nicety where every painting of standing is to be found, and are keenly on the alert for any change in environment.

At the present moment Messrs. Spink's Galleries in King Street, St. James's, are housing two of the gems of King George's collection, namely the Rubens Landscapes of "Summer" and "Winter." These have been lent in connection with the Loan Exhibition of the Magnasco Society, an extremely choice little show that does not confine itself to the strictly Magnasco period and is all the better for it! These landscapes, each with a characteristic touch of the Rubens scarlet in a figure in the foreground, have apart from their intrinsic interest, that of being obviously the forerunners of a style of landscape treatment that we have since made peculiarly our own. One can even trace it through the Wilson landscapes in the same exhibition with their spaciousness of composition and mellow color. It is immensely interesting to meet here, too, with Viscount

Powerscourt's "Stag Hunt," an example of the art of Lucas Cranach, that I think has never before been put on public view. The ingenious treatment of the incidents proper to a ceremonial Hunt given by the XVth century John Frederick the Magnanimous to Emperor Charles V of Spire, is delightful in its naïveté, and in the decorative way in which all the accessories of the hunt have been incorporated into the composition. The Committee, on whose list there appears the name of Mr. Colin Agnew, have shown the greatest wisdom in restricting the exhibition to works only of the finest quality.

If the King is distinguished by his generosity in lending from his various collections, the Queen is similarly interested in visiting the galleries where the one-man shows are held. On her visit recently to the Raeburn Gallery in Duke Street, St. James's while William A. Chase was holding his exhibition of Flower Paintings, she acquired a very decorative study of "Canterbury Bells," as well as a picture of "Venice" by A. Bouvard from a show of work by various artists in another room. Many of the royal gifts take the form of paintings and watercolors bought at the dealers' shows, an admirable means of affording encouragement to the artists in our midst.

With every exhibition that your American sculptor, Herbert Haseltine, holds at The Knoedler Galleries, it becomes apparent that he is developing a steadily increasing grasp of animal psychology and of the means of suggesting it. In some curious way, he manages to convey a sense of the very weight of each of his beasts. One can hear the thud of the hoof, the pad of the feet. And he seems also to possess an unerring flair for the material that should be selected for each of the various breeds. The Burgundy stone that he chooses for his stallion is obviously the medium to express its peculiar quality, just as the *cire perdue* bronze partially plated with gold, is the material par excellence by which to suggest the massiveness of his Hereford Bull, bought by The Field Museum, Chicago. But perhaps where Mr. Haseltine is now showing himself at his most ac-

(Continued on page 24)

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LONDON LETTER

(Continued from page 23)

complished is in his treatment of various monumental statues, and of studies of champion animals. Here he avoids the usual paralysing conventionality associated with such commissions and produces in its place a live study, from which the element of humor is happily seldom absent. Not the clumsiest of beasts is able to deprive him of the exploitation of fine, rhythmic line; even a sow becomes under his chisel a thing of fluent forms, and this without sacrifice of truth. One always looks forward to the Haseltine shows and is never disappointed.

At The Independent Gallery, Grafton Street, Mr. Paul Maze, whose water-color work was shown elsewhere not long ago, is holding a pleasant little show of his gaily conceived studies in oil of scenes associated with our holidays and relaxations. He has a talent which skims pleasantly on the surface of things, detects the essential quality of a race-course, of a fashionable beach, of the occasion of "The Trooping of the Colors," of any scene where people are gathered together to enjoy the passing show. There is an infectious hilarity about his appreciation of such scenes, and one should no more quarrel with his lack of profundity than one should find fault with an iridescent bubble for its lack of stolidity. What he suggests, he suggests admirably.

Close by at The Greatorix Galleries, Ward Blinks is holding a show of Gun Dog studies. He is obviously a specialist in this direction and has great skill in portraying the characteristic movement and individuality of his various types. His work should make a big appeal to those whose interests lie with "the guns," for apart from his skill in dog portraiture, he handles his gouache

with an excellent understanding of the medium.

Csaky, a Hungarian sculptor, who has now been naturalised a Frenchman, is showing some interesting work at the Reid and Lefevre Galleries in King Street, S.W. Some of it is done in what we should term low relief, if only a background were provided to it, and it is in this form that he seems to find his most natural expression. Indeed his work should by reason of this characteristic, accord well with architectural schemes for the purpose of panels to walls, and it seems as if, from its obvious architectural quality, he must perhaps subconsciously, have recognized this. There is, however, observable in others of his works an elimination of such niceties as wrists and ankles, that hardly seems justified on the score of mere simplification. Such eliminations are the vogue just now with a certain school of sculpture, but they do not make either for expressiveness or for effectiveness. It is a phase, however, which may be counted upon to pass in due course.

FOREIGN AUCTION CALENDAR

BERLIN
Hollstein & Poppel
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November 7th and 8th—Important collection of Freiherr Vong. Valuable old engravings by Rembrandt, Durer, Schongauer, Leyden, Meckenem a.o. Illustrated catalogue RM. 5.

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Many Finds Reported by Museum Excavators in Mesopotamia

In the Bulletin of the Toledo Museum of Art

TOLEDO.—The Toledo Museum-Michigan University Archeological Expedition is now completing its third season's work in Mesopotamia. Reports from the field indicate that this, its first full season, is most productive. Considerable quantities of terra cotta figures, fragmentary and complete pottery vases and architectural elements have been unearthed. A great number of coins have been discovered, some of them of silver and gold and so well preserved that they are readily identifiable. Most of them were found in the upper levels and hence belong principally to the first centuries of our era.

A well built brick tomb with vaulted roof has been completely unearthed. It shows certain peculiarities of construction which as yet are unexplainable. The arch of the roof was made of burned brick laid with mud mortar. There are arched openings on either side of the structure which would seem to indicate that it was originally entirely above ground and that these openings were the means of entrance to it. It is now, of course, a considerable distance below the present surface, and its roof is perforated by a chimney-shaped entrance, which may possibly have been used as a means of access in later years, after earth had accumulated to such a height as to cover up the lower entrances. Unfortunately, it had been rifled in antiquity, but even so it

yielded many important finds, including rings, bracelets and pendants of bronze, silver, alabaster, carnelian, agate and other materials. A Sassanian coin discovered in the tomb does not indicate that it was constructed in that period, but rather that an earlier excavator in his haste to plunder the tomb dropped this coin, which forms for us a record of his visit.

Another discovery which may be of great importance is that of a parchment manuscript which is most unusual in Babylonia. The excavators discovered a small jar sealed with bitumen. Upon removing this seal there was found inside of the jar a bronze cylinder which had originally been capped at both ends. One of the caps, however, had fallen off. Within the cylinder was a small roll of parchment. Fearing that exposure to air would cause it to fall to pieces and hence forever obliterate any writing that it might contain, cylinder and parchment were immediately wrapped in cotton, put in a carton and the whole dipped in paraffin to effectively exclude the air and preserve the parchment until it could be opened under the most favorable conditions.

Through the cooperation of the British Army Air Service, a complete photographic map of our site, some eight hundred acres in extent, has been made. Ours is perhaps the most extensive air map that has ever been made for the use of excavators.

The greater portion of the year's work has been devoted to unearthing a domestic structure which covers at least half of a normal city block. This, from the evidence of coins, figurines

and other fragments, appears to be a palace of the Parthian period. This little known but once powerful people occupied the site of ancient Seleucia after the destruction of that city by the Romans. As our knowledge of them is so slight, our excavation may find its chief importance in the discovery of information about them.

The work ceased with the coming of the rainy and hot season, but will be resumed again in the fall. The current year's work has been confined almost exclusively to the upper levels of the site and hence the remains from the earlier occupations are still practically untouched. When the Parthian level has been cleared away after first being fully investigated and accurately recorded, it should reveal a stratum of remains of the Greek site of Seleucia and that, in turn, should give way to the Babylonian town of Opis, under which should be evidence of the earliest of the settlements on this site, the Sumerian city of Akshak. As our excavators go deeper into the mounds and further back into the history of the human race, their finds should become increasingly interesting.

TITIAN MUSEUM REORGANIZED

ROME.—In several meetings held recently in the large hall of the Municipal Building and in the Titian Museum of Cadore, a special committee has finally come to some definite conclusions in regard to a better arrangement of the great painter's works. It was decided to bring together in the house where Titian was born all the relics, manuscripts and some pictures by the artist, thus arranging a fitting museum where treasures may be preserved in suitable glass cases and other works given necessary protection.

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ASHEVILLE OPENS NEW MUSEUM

ASHEVILLE, N. C.—As the culmination of many years of planning and the practical realization of a distinguished citizen's altruistic ideals, the new home of the Asheville Art Association and Museum auspiciously was opened at the annual meeting of the Pen and Plate Club, according to a *New York Herald* report.

The members of the club were the dinner guests of Philip S. Henry, of New York, Paris and Asheville, founder of the Association. He is honorary secretary of the Paris branch of the League of Nations Association of the United States of America.

Founded in 1921, the Asheville Art Association and Museum is the direct result of a paper on "Art and Its Relation to the Home and Civic Environment," presented by Mr. Henry at one of the meetings of the Pen and Plate Club.

For several years the Museum, with its numerous art treasures and rare antiquities, was housed in Zealandia, Mr. Henry's beautiful home on Beaucatcher Mountain. The present building where the Pen and Plate Club met is the fruition of his plan to establish the exhibits in a structure specially designed and erected for the purpose.

It is of Tudor architecture, with an attractive facade looking on the city of Asheville and commanding a panorama of unusual beauty. It is built entirely of granite from Mr. Henry's own quarries. Among the exhibits are Egyptian, Roman and Greek iridescent glass, ivory tusks, Spanish wrought iron, examples of XVth century craftsmanship, rare ceramics, Etruscan antiquities, armor, manuscripts of rare and ancient books in many languages, specimens of the bookbinder's art, medals, coins and

OLD LYME HOLDS ANNUAL SHOW

OLD LYME, Conn.—Two hundred and fifty-eight paintings and sketches, the latest works of the Lyme group of painters, were shown in the Association Gallery, July twenty-sixth to September seventh, inclusive.

The opening of the twenty-ninth annual exhibition of the Lyme Art Association presented many interesting canvases of high artistic merit. It was the best exhibition the Association has yet brought together.

Ivan G. Olinsky's "A Young Woman" has been awarded the Mr. and Mrs. William Owen Goodman Prize. It is a canvas of dignity and simplicity as well as of pleasing tonality. Other notable figure subjects are a portrait of Arthur Heseltine by Robert Vonnoh; a nude, "The Red Kimono," by Wilson Irvine and one by George B. Burr, "Firelight." Lucien Abrams has two small figure subjects, "Afternoon in the Patio" and "In the Sun-room," as well as several landscapes and still-life studies. Very personal in treatment and pleasing in color, Harry L. Hoffman's "An Old Fashioned Garden" is a portrait study as is Oscar Ferrer's "A Dutch Woman." Eugene Higgins's "Shades of the Circus" is powerfully dramatic.

The veteran, Carleton Wiggins, has several pastorals. Particularly pleasing is "Autumn at Lyme." Mr. Edward Volkert is a painter of domestic animals, for which he seems to have an all embracing affection. He sees beauty in the lowly pig as well as in

historic plaques and paintings of English, French and American schools, among the latter being a fine display of Frederick Remington's original drawings of the old West.

the stately ox or the gentle lamb. His most important canvas, "Connecticut Fair Drag Contest," is like Eugene Higgins's "Circus," in a class by itself. Great heaving oxen and excited men against a background of the village at play recall some ancient tapestry. From this, to a very small canvas of his, "A Warm Day," is a long step, but this little study warms your heart. "Spring Morning" by the same author is quite another theme. Henry R. Poore is represented by several canvases of hounds and hunting. Percival Rosseau's bird-dogs are familiar.

William S. Robinson's "A Vista" shows this poetic painter at his best. William Chadwick's "Nature's Garden," "Connecticut Laurels," are equally delicate in tone and closely observed values. Bruce Crane is preeminently a mystic. "Morning With Frost," and "Autumn Fields" are gems. Gregory Smith, another poet and mystic, shows "The Iron Bridge" and "Spring Night." Will Howe Foote has gone far for his subjects, "Hill Town" and "Village Life, Jamaica," are vibrant with tropical light. Charles Ebert's New England shore scenes are bright, sunny glimpses of the coast and fishery activity while Henry Bill Selden sees the same shores in a rugged and austere mood. "Coast of Maine" and "Easterly Weather" are both interesting. George M. Bruestle's "A Wayside" is New England again under a stiff north-west breeze, crisp and cool. Charles Vezin, notoriously an early riser, shows "The Sky-line," New York water front in the morning mists and "Sunrise," a powerful effect of early sunlight. Guy Wiggins is represented by "The Clock Tower" and "New Haven Green." The first is particularly pleasing in its directness and vigor. Everett Warner's "The Viaduct" breathes intense industrial acti-

(Continued on page 26)



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Austin Reports on Year at The Wadsworth Atheneum, Hartford

By A. EVERETT AUSTIN, JR.

HARTFORD.—The activities of the past year have been remarkable for the unusually broad scope of their interest and for the resultant increase in the membership of the museum. The attendance, 92,748, however, fell below the high mark, 119,595, set by the previous year, which was, no doubt, due to the abnormal interest shown in the first loan exhibition, then a novelty. The daily average was 257; and for Sunday, 495.

The year began with an exhibition of paintings by the Salmagundians—a group of five Hartford men whose work is of interest to show in the museum in connection with the development of local schools and of the personalities of artists well known to Hartford. In addition to the duty of the museum as a teacher and enlarger of the public horizon through exhibitions of works of art, possibly foreign to the public taste, it seems also the duty of the museum to give the opportunity to local groups to exhibit within the museum portals, as an encouragement and stimulation to painting in the vicinity, although it would appear to be most impolitic to limit the exhibition of work to that of only one local painter at a time.

At the annual reception to members, there was opened an exhibition of French paintings and decorative arts of the XVIIIth century significant as to the quality of both the furniture and paintings chosen. For the arrangement of these shows we owe an immense debt of gratitude to those private collectors and dealers who permit their priceless treasures to go voyaging into the precincts of the smaller museums. This show was made possible very largely through the kindness and generosity of Mr. Jules Bache and Mr. Felix Wildenstein—collector and dealer respectively—of New York City. The collection of objects was studied with great interest by the visitors to the museum and gave ample opportunity for the students of schools and of art schools to see not only significant paintings of the period, but also to observe the art of the cabinetmaker. The exhibition was well reviewed by THE ART NEWS and was attended by many people from out of town.

From March 16th to April 1st was held the annual exhibition of the Connecticut Academy of Fine Arts which is always well attended and which permits Connecticut artists to hang their works in a gallery suitable as an enhancing background.

Another local feature of the year is to be mentioned—the exhibition by the Women Painters and Sculptors of Hartford,—and it is plain to see that with these three exhibitions, local artists have been well represented.

On April 12th, an extraordinarily interesting exhibition of Indian craft workers and their products, with a talk by Burton I. Staples on the "Primitive Indian of the Southwest," drew countless school children to the museum and resulted in a very popular occasion for all concerned.

In April an exhibition of the work of the Hartford Art School was also held as a stimulation to the extraordinarily good work done by that institution.

On April 16th began a series of five performances of motion pictures which could not be shown in the popular movie theatres because of their artistic quality and their appeal to only a limited audience. These events appeared to be of great interest to the community and were well attended. In fact on one occasion, the performance of "The Cabinet of Dr. Caligari" had to be repeated on the following night. Among other films shown were numbered "The Fall of the House of Usher"; "Metropolis"; "Berlin, The Symphony of a Great City"; "H.O." by Ralph Steiner; "Ballet Mechanique", by Leger, performed with the music by Anthell on a player piano; and finally "The Passion of Joan of Arc."

That music played its part, too, in the program of the year, can be seen by the number of concerts which were given, and the performance on April 26th of music by Mozart, by the Hartford School of Music, on a small stage with appropriate settings and costumes.

The most important purchase of the year from the Frank C. Sumner Fund was the over-door by Goya, painted in his decorative period while still under the influence of Tiepolo, which is titled "Gossiping Women" and is illustrated in Meyer's book on Goya. This painting is of extreme interest as it is probably one of the only paintings in America to illustrate a period of Goya's achievement which can be studied fully only in Madrid.

In December two splendid examples of the richly decorative painting of the Italian XVIIIth century by Luca Giordano were added to the Sumner collection and were shown publicly for the first time at the Loan Exhibition of Italian Self and Secento Painting which opened on January 22nd with the annual reception.

An extraordinarily fine smaller picture of this same school by Salvator Rosa representing a "Night Scene with Figures," also published in the catalogue of the Holford collection whence it came, was bought at the same time, and is illustrative of the painting of the earlier part of the XVIIIth century.

Another addition to be noted is the lovely "Tobit and the Angel" by Bacchiacca, Florentine master of the XVIth century, which was seen and purchased by the Art Committee on its fall visit to New York.

Nor was contemporary art slighted, as acquisitions were also made of a very fine small watercolor, "The Bather" by Paul Cezanne, a study for one of his great compositions which has been shown at many exhibitions of the painter's art; and a landscape pen

drawing by the French contemporary artist, de Segonzac, from the Keney Fund. From the Healy Fund was purchased, too, a fine and majestic German embroidery of a Crucifixion belonging to the XVIth century, which forms a notable addition to the almost non-existent department of textiles.

To the list of acquisitions I will also add a prieu-dieu, XVth century Italian, which was purchased from contributions; and thirteen specimens of mineral for the Miller collection, purchased from the Henry D. Miller Fund, by Dr. Whitlock.

The encouraging amount of about a thousand dollars was the result of appeals sent to a limited number of friends of the museum for funds with which to purchase lantern slides, which Hartford so sadly needed. The collection now numbers about eight thousand and is particularly strong in the fields of German Baroque art and Renaissance sculpture. These slides are placed at the disposal of any one in the vicinity of Hartford who wishes to use them; and without them the courses at Trinity College and Wesleyan University, which deal with instruction in the history of art, would be impossible to carry on.

Beginning November 22nd, there was held a selected exhibition of the work of contemporary French painters which was most encouraging, in that it elicited much more intelligent interest from the public than did the first exhibition of the sort shown in April, 1928. At the same time the Director, at Miss Fanny Brown's request, aided her in selecting paintings on her behalf for a similar show at the New Britain Institute, which met with a great deal of interesting comment at the hands of THE NEW BRITAIN HERALD and which culminated in the editorial in THE ART NEWS of December 28, 1929.

On other occasions the Atheneum was enabled to assist other museums, notably by the lending of the Daumier, "Saltimbanques," to the Fogg Museum for its exhibition of French XIXth century paintings, where it was illustrated in the catalogue and formed the frontispiece of that number of THE ARTS which dealt with the exhibition. This watercolor was also lent to the Denver Art Gallery for a similar exhibition in November. And a loan

(Continued on page 28)

OLD LYME HOLDS ANNUAL SHOW

(Continued from page 25)

city. James Goodwin McManus's "Rock-ribbed New England" is a well drawn and solidly painted canvas, that was shown earlier this year at the Academy of Fine Arts, Hartford, where it was awarded the Gedney Bunce Prize. Noteworthy canvases are also shown by Louis Paul Dessar, Winfield Scott Cline, Margaret Cooper, Paul Saling, Will S. Taylor, Clark G. Voorhees, Frank V. DuMond and Marion Hungerford. Wilson Irvine and Robert Vonnoh, also show landscapes in addition to their figure subjects, and Frank A. Bicknell, three very attractive canvases, "The River Bank, October" particularly. Thomas Watson Ball recalls the days of sail realistically in his "Silvery Night," and "After the Gale."

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CHICAGO ACQUIRES T'ANG TRIAD

By CHARLES FARENS KELLEY
In the Bulletin of the Art Institute of Chicago

CHICAGO.—The Buckingham-Chinese collection has recently received a notable addition in a Buddhist stone triad of the T'ang Dynasty. The figures are large in scale. The total height of the central Buddha is 7 feet 2 inches and the flanking Bodhisattvas are 5 feet 8 inches and 5 feet 2 inches. The Buddha is cut in one piece with the top of its pedestal, of which the lower part is in two other pieces. The Bodhisattvas, figures and pedestals, are each cut in one piece.

We do not know the original location of the figures. They were acquired, first, from a dealer in Liang-kou, a city in Chih-li, who claimed that they had come from the Tsang-fou-ssu temple where a tablet stated that they had been dedicated in the twelfth year of Kai Yuan of the T'ang Dynasty: 725 A.D. Such "facts" are proverbially misleading, though the size and weight of the figures (something over seven tons) makes it quite probable that they had not been transported a great distance from their original location, but it may be many years before the actual provenance is discovered, if ever. In many cases, ten or fifteen years after the acquisition of important objects, the Chinese who have supplied the dealers will tell the truth about their acquisitions, which they have feared to do in the first place on account of the upset conditions prevailing in China. Priests frequently sell temple property on account of lack of funds, and the purchasers, when known, are subject to all sorts of persecutions from petty officials whose sole object is to squeeze something profitable out of the transaction.

It is well known that the Chinese as a race are inclined to build magnificently but to spend little or nothing on repairs and upkeep. Handsome temples quickly become ruins, and their contents, due to leaky roofs and lack of care soon reach a state of dilapidation. From time to time on the occasion of a great festival superficial repairs are made from impermanent materials, and statues of stone are repaired and altered with stucco and paint, so that eventually the original statue may be completely disguised under a brightly colored but ignoble modern exterior.

To a certain extent this was the experience of our statues. The Buddha in particular has undergone many

viciatitudes. Originally the hands must have rested in the lap; but there is evidence that when the arms were broken the hands were chiseled away and other arms in a raised position were substituted. These have entirely disappeared, but when the statue was acquired in China the face was completely covered by a gilded stucco mask. This mask may be very recent or two hundred years old, but it is first-hand evidence of the sort of thing which is frequently done to make old sculpture up-to-date in China.

Of the two smaller figures one is intact but the other has lost a forearm on which the bent head rested. This is unfortunate indeed, but the beauty of the inclined figure is so great that one would no more venture to restore it than to add arms to the Aphrodite of Melos.

Whether the triad as we have it was the original complete composition or not it is impossible to state. The figure of the Buddha was often the center of a group of Bodhisattvas and monks. Our Bodhisattvas (divinities only one step removed from Buddhahood) have no distinguishing characteristics by which they may be definitely identified. The elaborately dressed hair and the garments establish them as Bodhisattvas, and further we cannot guess.

The sculptural style of the figures would indicate a date toward the end of the T'ang Dynasty—certainly not earlier than the VIIIth century—at which time a great deal of the intensity of conviction which often characterizes works of the preceding Six Dynasties had softened and sweetened. The expression on each face seems to differ from the others, but it is interesting to note that the profiles of all three are practically identical. All are characterized by a profound and introspective calm, the essence of divine detachment.

It must be remembered that Buddhist sculptors, whether of India, China, or Japan, were never interested in the human figure as were the Greeks whose sculptural point of view is most familiar to us. Buddhism is a Hindu heresy, in a way, and the Buddhist sculptors fell heir to a long tradition of Hindu sculpture from which they could not, nor did they care to, break away. The rules by which the Hindu craftsmen worked, the Shilpashastras, stated unequivocally that the nearer an image approached the human form the less it must necessarily represent the deity. Buddhist iconography was developed and established in India and thence spread throughout Asia, altered gradually and unconsciously by the artistic traditions of the nations with which it came in contact. It is all the more noteworthy that such rigorous

abstractions of the figure do not offend us, so much are they imbued with the spirit of the work. The Greek ideal was the representation of a human figure from the study of which one might deduce a mood. The Asiatics, working from a diametrically opposed standpoint, expressed first of all the mood, using only such indications of the figure as are necessary for its proper and adequate expression. And they considered the Buddhist divinities to be sexless, whose representations must appear as neither male nor female. Regarding, then, our figures as abstractions, in a certain sense, we may nevertheless derive great enjoyment from the beauty of line and contour with which their maker endowed them a thousand or more years ago. The folds of the draperies are handled with exquisite grace—no curve or sweep of line is without vitality.

As is always the case with Buddhist figures the pedestals are of lotus form, but unusual in design, particularly the smaller ones which would seem to have been inspired by wood forms. The diminishing scalloped layers immediately above the lowest moldings would naturally have originated in superposed boards rather than stone. On the narrow shaft below the top of the Buddha pedestal are eight small figures, evenly distributed and crudely carved. One is a dancer and the others are players of musical instruments.

The bodies of the Bodhisattvas are painted a creamy flesh color and the slender draperies red. It may be that other colors were used also, but they have disappeared, and the grey stone (a hard, close-grained limestone) shows through most of the remaining pigment, giving a very beautiful tonality.

AUSTIN REPORTS YEAR'S PROGRESS

(Continued on page 26)

was made to Wesleyan University of the small painting by Salvador Rosa and two drawings by Greuze and Goya, respectively.

The lending of paintings to other museums is a very important thing in that it advertises the collections of the Wadsworth Atheneum in other cities of the country, and in that at some future time it may encourage reciprocity. In a city where there are so few collectors of fine works of art, it is most difficult to arrange loan exhibitions of high quality; and the institution becomes almost entirely dependent on dealers and other museums, and private collectors in other cities who may be induced to send their pictures. However, it is most encouraging when one reads the list of lenders to this year's exhibition, and to notice the names of the Chicago, Rochester, Detroit, Fogg and Minneapolis Museums; as well as collectors' names from Chicago, Cambridge, Providence, New York and other cities.

The accessions have numbered 455 registered objects from 67 donors, about half of which were additions to the costume collection. In addition, there were many objects given for study purposes; 575 photographs; 8,000 slides; 61 volumes and 200 magazines to the art library; as well as numerous exhibition and sales catalogues from museums, artists and exhibition galleries, all valuable for reference.

Many changes have been made in the museum galleries, all of which have tended to stimulate the interest of vis-

itors as well as to improve the general appearance of the museum. The early American furniture belonging to Mr. George Dudley Seymour has been collected from different parts of the building and very happily grouped in a large room adjoining the Nutting collection.

The minerals were moved and installed in the basement by Dr. Whitlock's able assistant, Joseph Quinn, early in April; and the butterfly collection was lent to the Children's Museum, where it is much appreciated. The walls of the former mineral room were painted and new glass shelves put in the cases, which now contain the Morgan Meissen figurines. This was a change long contemplated and most satisfactorily accomplished.

Morgan Galleries I, II, and III were also painted; and the first of the small rooms, on the right of the Tapestry Gallery, was redecorated for the showing of a selection of Egyptian, Cypriot, Greek and Roman art. Four of the small galleries, on the left were decorated and arranged to illustrate Chippendale, Federal, Empire and Victorian interiors. They were opened with a private view and tea on December 26th.

The subscriptions for 1929 totalled \$7,711 showing a loss of \$533, from the year before, although 111 new members were added. Of these, only 6 were life members, and 105 were annual members.

Only about half as many students (246) from the Art School worked in the museum as last year, under Miss Tucker; but 72 classes, totalling 2,234 pupils from grade, high and normal schools in Hartford and the surrounding towns, visited the Morgan Memorial.

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ITALIAN LETTER

Exhibition of Mosaics in Ravenna
Prehistoric Relics at Parma
Restoration of San Miniato
Temple of Vesta Restored
The Pope on Modern Art
Maitani Festival at Orvieto
Restoration of the Vatican
Tapestries
Lucca Statue May Be by della Quercia
Preservation of the Leaning Tower

By K. R. STEEGE

In Ravenna an exhibition has been opened which consists of an exact reproduction of the celebrated mosaics of the temple of Jove at Damascus, transformed into a church by Theodosius, and later, into a mosque by the Mohammedans.

The exhibition is under the charge of the Institute of Byzantine Studies, the Podesta of Ravenna, and Professor De Lorey, director of the Institute of Archaeology and Moslem art in Damascus. These mosaics are of unusual importance in the history of the art. The temple in which these mosaics were found is very ancient as it was erected by the Emperor Septimius Severus and Caracalla at the beginning of the IIIrd century A. D., in honor of Haddad, the native god of the Romans known as *Jupiter Damascenus*. Of the original construction there still exist extensive remains of the entrance door, but the interior was largely changed in the IVth century by the orders of Theodosius who turned the place of pagan worship into a Christian church. It was in the VIIIth century that the Caliph Walid, of the dynasty of the Ommiads, took back every concession previously granted and converted the church into a mosque.

According to VIIIth century traditions the building was covered by a cupola at the point where the nave met the transept, and the walls of the sanctuary and of the large court which surrounds it, were given an incomparable decoration of mosaic.

In modern times a stratum of lime, produced by the action of the weather through the centuries, gave the impression that nothing remained of the decorations but some insignificant traces. It was therefore a most agreeable surprise to Professor Eustache

de Lorey, Director of the Institute of Archaeology and Moslem art to find a large surface covered in mosaic. With patient and delicate work, which occupied two years, a superb series of scenes, of brilliant colors in forty different tones (obtained by the use of bits of glass and fragments of mother of pearl) came to light.

The pictures are of one type and drawn from direct observation of nature. They are of landscapes filled with trees between which are seen groups of buildings. In some of these is evident the reproduction of Roman or Byzantine houses, derived directly from the Pompeian art of the second style of the last fifty years before the Christian era, while others, imagined with a luxury of decoration which is truly Oriental, represent perhaps edifices erected on the occasion of royal festivals, according to a type which is again seen in the pictures of Pompeii, but of the fourth style, a little before the destruction of the city in 79 A. D., and which are believed to have had their origin in the Greek surroundings of the Ptolemy's of Egypt.

Some restorations of these mosaics were attempted by the Sultan Beybars in the XIIIth century, but these are easily distinguished by their decadence of composition and of line.

The interest of this show in Ravenna is easily understood, a city so full of marvelous examples in mosaic and so celebrated for its churches and monasteries with their treasures of art.

During some excavations recently carried out in Corso Valerio, in Parma, there has been discovered a thick stratum of *tarramara*, a formation belonging to a prehistoric period, and in this were found a large number of blackened beams of wood, corroded by time. According to competent judges, the beams are the remains of the piles of the ancient lake dwellings, on which were constructed the habitations of the primitive people of Parma, and date from thousands of years before Christ.

For several years past the restorations which have been going on in the beautiful and historic church of San Miniato al Monte, above the Piazza Michelangelo of Florence, have attracted the attention of the artistic world. It is here that the remains of the once lovely frescoes by Paolo Uccello are to be found, though in a sadly mutilated and unsatisfactory condition. But the edifice itself, and

many of its most important features has undergone extensive repairs, and it is now seen as it should be, one of the noblest monuments in the neighborhood.

Yesterday afternoon, at the invitation of Doctor Giovanni Poggli, the Superintendent of Medieval and Modern Art, a number of persons in the art world of Florence came to San Miniato to admire the work completed in the Chapel of Cardinal Jacopo of Portugal, recently restored, thanks to the munificent gift of Cavaliere Girard for that purpose. This Chapel, which opens from the left hand nave of the Basilica, was constructed by the Archbishop of Aliviano for King Alphonso V of Portugal, nephew of the esteemed Cardinal Jacopo, who died in Florence on the 15th of April, 1460, while he was on his way to Germany as the legate of Pope Pius II. The architect was Antonio Manetti, a pupil of Brunellesco, who adopted the Corinthian style, modeling the altar in perfect accord with the character of the Basilica and making a magnificent pavement in mosaic in a variegated design. The vaulted ceiling is one of the most beautiful works ever executed by Luca della Robbia, who placed in it five medallions in enameled terracotta.

The funeral monument, which is placed against the right hand wall, is a fine work by Rossellino, and in the wall in front of this, is a painting representing the Annunciation. The painting was badly damaged, as were also the frescoes, all from the hand of Alessio Baldovinetti, who executed this work in 1467. The skilful restorer, Benini, to whom is due the return to the light of many paintings in the Basilica of San Miniato, has perfectly restored this picture and the frescoes, which are of the highest value for their fine and delicate work, and the naturalness of the figures. The frescoes, which represent the prophets, the doctors of the Church and the Evangelists, have thus returned to their primitive splendor.

There has now been set in its original frame above the altar the picture by Antonio del Pollaiuolo, which was painted by him expressly for this chapel in 1470, and which represents Sant Eustachio, San Jacopo and San Vincenzo. The picture was removed from its original position in the XVIth century and transferred to the Gallery of the Uffizi, where it has since remained, while a "Deposition," of Venetian school, was substituted for it.

The work of restoration, which has

been most admirably carried out, was greatly appreciated by the visitors, who were unanimous in their praise of the beautiful chapel, and its artistic treasures.

After many discussions, and a good deal of opposition on the part of certain artistic authorities, the partial reconstruction of the temple dedicated to the goddess, Vesta, in the Via Sacra in the Forum, has been carried out. The work has been under the direction of Professor Bartoli, the Director of the Forum and the Palatine.

The conception of the late archeologist, Giacomo Boni, who brought together the fragments of the temple hoping to rebuild a part of it, was carried out by Commendatore Alessandro Caretoni, a man who loves the memories of Rome, and who has been able to overcome the difficulties which necessarily arose in the restoration of a monument so important historically. He has been supported by the Direction of the Belle Arti, and the Minister of National Education, and the engineer Giuseppe Cozzo, who has executed the work. The official inauguration of the reconstruction will take place shortly.

His Holiness, Pope Pius XI, objects to modern art in many of its phases. In a recent message he has expressed his approval of the action of the Patriarch of Venice, who has forbidden priests to visit the International Exposition there, and has expressed the hope that all good Catholics will keep away from it.

The Pope says that there is no Christian inspiration in the art of to

day, and considers it a great mistake to say that art has nothing to do with morality, while he believes that moral teaching is the true essence of art and artistic efforts.

His Holiness has no objection to the exposition of Japanese art now being held in Rome. He praises these works as showing a moral conception, and he has been very much pleased with two pictures which the Japanese have presented to the Vatican.

The ancient city of Orvieto has been the scene of very interesting ceremonies this week. This year marks the six hundredth anniversary of the death of Lorenzo Maitani, the principal architect of the magnificent Duomo of Orvieto, one of the most precious remains of medieval art, and he has been worthily commemorated.

"Among all the Churches of Italy it is second to none," said Pius II, long ago, and among many other comments on it is that of Canova who described it to Napoleon as the "most elegant of the original buildings of the XIVth century."

On the work of this Cathedral were employed no less than 38 architects, 152 sculptors, 68 painters and ten workers in mosaic, but Maitani was the chief of them all.

He came from Siena, and in 1310 he was definitely appointed as head architect of the Duomo, when he speedily drew up his plans, and the great work began. It is interesting to note that he was to receive an annual salary of twelve golden florins, and had the right to bear arms. He was obliged to remain in Orvieto for his lifetime, though occasionally he

(Continued on page 30)

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SEPTEMBER ISSUE

CONTENTS

Progress

America's Curious Predicament in Art
 The Meaning of Cubism
 The Stockholm Exhibition of 1930
 The Halle Schools
 Bronzino X-Rayed
 The Work of Savely Sorine
 The Work of Bernard Meninsky
 Three Projects for a Civic Problem
 A Chat to the Print Lover

by Paul Valéry

by Guy Pène du Bois
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ITALIAN LETTER

(Continued from page 29)

was given permission to execute works or direct repairs in other cities, being called in consultation on the work of the Siena Cathedral, and in various fortifications.

It was on the 30th of June that he died, at the age of fifty-five years. Now Orvieto is honoring him to the extent of its ability, and throngs of people have come from all directions to be present. The principal ceremonies have naturally taken place in the Duomo, as far as the religious part of the festival has gone, but there has been inaugurated a characteristic Exposition of Umbrian and Sienese applied art, in the Palazzo of the Captain of the People, in which Siena and Perugia are particularly represented. Besides this there is an Exposition at the Palazzo of the Opera of Umbrian landscapes.

Speeches have been made by Roberto Papini, Aristide Sartorio, and the official orator of the occasion, Ugo Ojetti. The Duomo has been illuminated, a rare and brilliant sight, and the whole city has been en fête. Further ceremonies will take place in the middle of August, and the whole series of festivals will continue until September.

Visitors to Italy during this summer who would like to enjoy these special attractions in Orvieto (always, of course, a most interesting place) will find that there are special railroad facilities, and that a trip there can be made very conveniently.

One of the most delicate tasks which occupies those who are responsible for the care of the works in the Palace of the Vatican is the preservation of the tapestries. The work of time and the not infrequent vicissitudes to which these precious objects have been exposed has weakened and damaged them in part, and the difficult undertaking of their restoration is now under discussion.

The school for making tapestries, which was carried on for a long time under the patronage of the Pontificate, was not sufficiently capable to undertake work of such delicacy, and in place of that school, a large edifice of Fine Arts has been ordered by the Pope to be erected in the City of the Vatican, and in this will be included a studio for the restoration of the tapestries.

The first work undertaken will be

that on the very precious tapestry of Raphael, which at the time of the sack of Rome, was partially burned with the idea of extracting what little gold could be found in their texture. This particular tapestry, whose dimensions are 5 by 4 metres, represents the blinding of the magician Elina. The cartoon of this work is the property of the English Crown, and is jealously guarded in the London Museum. After this other tapestries by Raphael will be restored. As is well known, these were all executed from Raphael's cartoons in Flanders, by order of Pope Leo Xth, who paid 70,000 scudi for the work.

These encountered great perils in the sack of Rome in 1527, but, falling into the hands of the Duke of Montmorency, commander of the French troops, were sent back by him to Rome to the Pope Julius III. In the French invasion of 1798, the tapestry which represents the Descent of the Saviour into Limbo was burned; the others, twice brought away by the French, were twice restored.

These various vicissitudes have not failed to leave their mark on these masterpieces, which have also suffered by their having been exhibited in the open, on special occasion.

A little while ago, a marble statue, which has stood neglected among various fragments on the roof of the Lucca Cathedral, was brought down and placed in the interior of the building, near the beautiful recumbent figure of Maria del Carretto. It is a fine piece of work, though much defaced and blackened by time and exposure, but it was believed to be from the hand of Jacopo della Quercia, and to represent Saint John the Evangelist.

But in the opinion of certain experts, among them Doctor Giovanni Poggi, the Director of Fine Arts in Tuscany, it does not seem quite worthy of that famous sculptor, and it has several weak points in its construction which are not like his style.

When Jacopo della Quercia lived and worked in Lucca, he was commissioned by the city to carve a set of statues of saints for the adornment of the Cathedral, but as he involved himself in an unfortunate love affair with the wife of one of the principal men of Lucca, he was banished, and never came back to finish the work. This present statue, however, is probably one left at that time, and may be the work of a pupil. Possibly some parts of it came from the hand of the master, but there is no absolute certainty about it. Numbers of visitors have been to see it, and it has excited considerable interest in art circles.

Rosenbach Lends Dickens Collection To Philadelphia Free Library

PHILADELPHIA.—In celebration of the Annual Conference of the North American Branches of the Dickens Fellowship, the Free Library has placed on exhibition in its main entrance hall an extremely rare and valuable collection of original manuscripts, first editions in original parts, presentation copies and autograph letters by Charles Dickens.

These have been lent to the Library through the courtesy of Dr. A. S. W. Rosenbach, a member of the Board of Trustees, from the Rosenbach collections, and the selection represents the rarest and most valuable of the manuscripts, books and letters contained in them.

This material is arranged in six exhibition cases, the first of which contains the original manuscript of the *Pickwick Papers*. These thirty-two leaves, in quarto, represent all that is left of what is, without doubt, the most valuable modern manuscript in existence. This manuscript is insured for \$200,000. At the beginning of these thirty-two leaves, arranged by the novelist himself into two chapters, is the now celebrated letter to Mr. Hicks concerning the sixteenth number, beginning:

"Oh Mr. Hick
—s, I'm heartily sick
of this sixteenth Pickwick

The other original manuscript which has found its way to America, and which is included in this exhibition, is

An attempt has been recently made towards strengthening the Tower of Pisa. One of the columns of the upper part of the building was removed, and a new and stronger one inserted in its place. Work on the foundations has already been going on for some time and now some repairs are being carried out on the upper spiral.

It is a delicate and difficult thing to do to such an old and peculiarly constructed edifice, and it has been undertaken with some trepidation. However, no harm is done, and other defective columns will be treated in the same way. The draining system, which will render the foundation safe, seems to be successful, and altogether, it is believed that the famous Tower will be saved for many years to come.

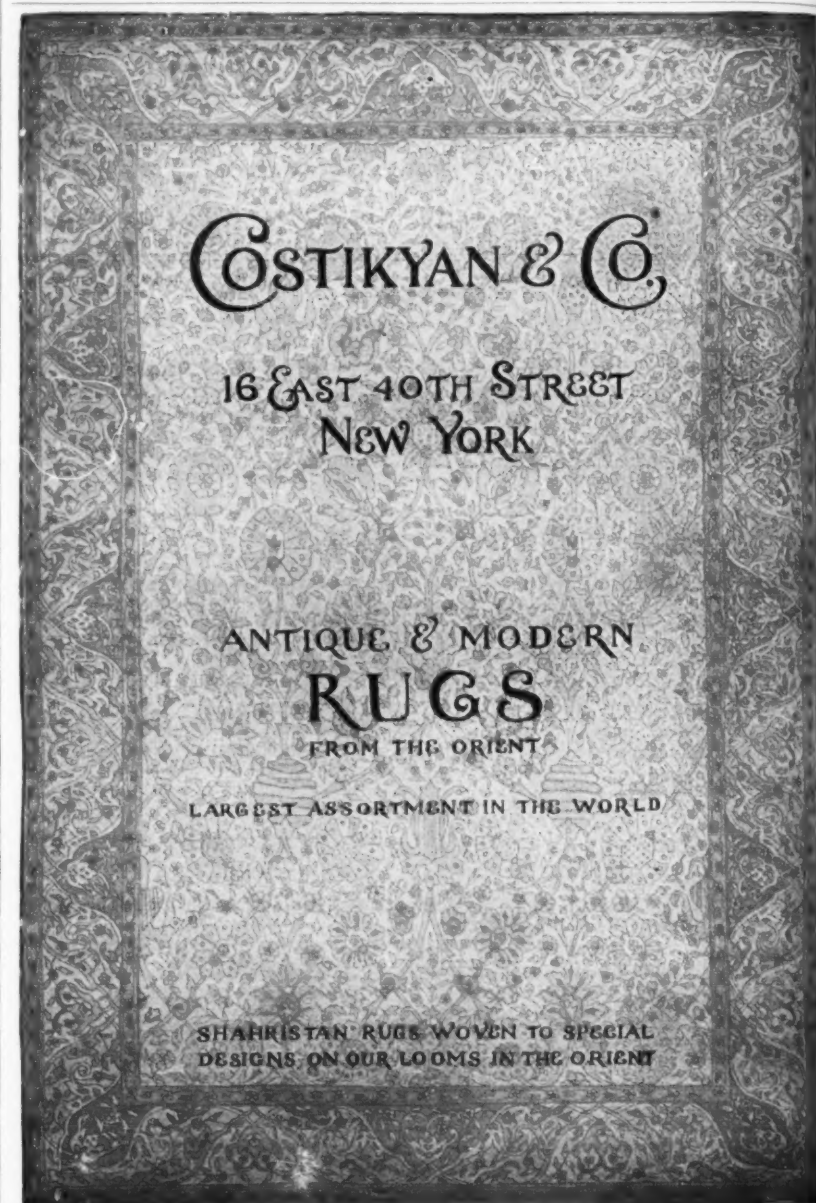
the surviving portion of Nicholas Nickleby. It is insured for \$100,000. This manuscript is of considerable size and contains the famous letter from Fanny Squeers to Ralph Nickleby.

As is well known, the bulk of the original manuscripts of Dickens's novels and other works was given to the South Kensington Museum by John Forster, which accounts for their great rarity.

The second exhibition case contains another autograph manuscript of peculiar interest in that it is the earliest known Dickens manuscript, i.e., the first page, all that has been pre-

served, of an unpublished travesty of Othello, written in 1832, for performance in his own family circle, when he was twenty years of age and at the time when he was seriously contemplating the stage as a profession. Two other items recall Dickens's interest in the stage. One, belonging to this same period is his copy of *The Hunchback*, a play by James Sheridan Knowles. This volume, which was in the novelist's possession at the time of his death, and has the Gad's Hill book-label, contains one of his earliest known autograph signatures, dated July 1832. The other belongs to a little later period, and is the original contract for the *Strange Gentleman*, a play by Dickens produced in 1836, and incidentally one of the rarest of his obtainable works.

The exhibition also includes the most intimate and revealing letters of Dickens. (Continued on page 32)



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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Argent Galleries, 42 West 57th St.—Selected paintings, watercolors and etchings by members of the National Association of Women Painters and Sculptors.

Thomas Agnew & Sons, 125 East 57th St.—Old masters.

Arden Studios, 460 Park Avenue—Exhibition of Terrace and Garden Furniture, September 2nd to 30th.

Art Center, 65-67 East 56th St.—Open daily from 10 a. m. to 5 p. m. Admission free. Budgeted Interiors showing economy and taste until September 14th: Work of Members of the New York Society of Craftsmen and Mexican Craftwork, semi-permanent.

Babeck Art Galleries, 5 East 57th St.—Summer exhibition of paintings, watercolors and etchings by American artists.

Balzac Galleries, 102 East 57th St.—Exhibition of paintings by Modigliani, Chirico, Dufy, Utrillo, Picasso, Laurencin and Pascin.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIIth, XVIIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Exhibition of sculpture by contemporary artists, through the summer.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brummer Gallery, 55 East 57th St.—Works of art.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Currier and Ives prints.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Ave.—Exhibition of Scythian bronzes and Han pottery.

Chambrun Galleries, 556 Madison Ave.—Permanent collection of French paintings.

Charles of London, 730 Fifth Ave. (the Heckscher Building).—Paintings, tapestries and works of art.

Daniel Gallery, 600 Madison Ave.—A group of American paintings.

De Hauke Galleries, 3 East 51st St.—Modern paintings, watercolors and drawings by French artists, through the summer.

Demotte, Inc., 9 East 78th St.—Permanent exhibition of Romanesque, Gothic, Persian, Egyptian and Greek works of art.

Herbert J. Devine Galleries, 42 East 57th St.—Exhibition of the Sunglin Collection of Chinese and Scythian Art.

Downtown Gallery, 113 West 13th St.—Exhibition of important paintings and sculpture by modern artists, in the Daylight Gallery.

A. S. Drey, 650 Fifth Ave.—Old paintings and works of art.

Dadensing Galleries, 5 East 57th St.—General exhibition of modern American paintings.

Durand-Ruel Galleries, 12 East 57th St.—Summer exhibition of French paintings.

Ehrlich Galleries, 36 East 57th St.—Old masters.

Ferargli Galleries, 37 East 57th St.—Group of American paintings, etchings and sculpture, through the summer.

Fifty-sixth Street Galleries, 6 East 56th St.—Special exhibition of sculpture for house, garden and grounds, and exhibition of selected American and foreign paintings.

G. R. D. Gallery, 58 West 55th St.—Exhibition of modern paintings collected by Gladys R. Dick, during July and August.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Exhibition of paintings by American artists with a special group by Anthony Thieme.

Goldschmidt Galleries, 730 Fifth Ave.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Annual Founders' Exhibition, to November 1st.

Hackett Galleries, 9 East 57th St.—Summer exhibition of paintings by American, French and Irish artists, landscapes by Gerard J. Van Lerven and sculpture by Heinz Warneke, Boris Lovet-Lorski, Mario Korbel and Caskey.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of paintings, watercolors and etchings by Arthur Briscoe, etchings by D. Y. Cameron and watercolors and etchings of yachts by Sodoburg.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Contemporary American art.

Edouard Jonas Gallery, 9 East 56th St.—Paintings by French XVIIIth century artists and other old masters.

Kennedy Galleries, 785 Fifth Ave.—Comprehensive exhibition of living American print makers, through the summer.

Keppel Galleries, 16 East 57th St.—Contemporary prints.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—American etchers.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Jan Kleykamp Galleries, 5 East 54th St.—Primitive negro art.

Knoedler Galleries, 14 East 57th St.—Special group of paintings by old and modern masters.

Kraushaar Galleries, 680 Fifth Ave.—American paintings.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 539 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Hand wrought silver by American craftsmen and Lapparra of Paris, through the summer.

Macbeth Gallery, 15 East 57th St.—Summer exhibition of specially selected paintings by American artists, July through September.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Exhibition of the H. O. Havemeyer collection, through November 2nd. Exhibition of Coptic and Egyptian-Arabic textiles from the Museum collection and a loan exhibition of Fire-arms of the XV-XIXth centuries, through October 31st. European and American samplers of the XVIIIth through the XIXth century, continued through September 30th. Loan exhibition of Persian rugs of the so-called Polish type, through September 21st. Loan exhibition of Japanese sword furniture, through December 14th. Museum publications and material from the lending collections, through August 31st. Loan exhibition of Japanese peasant art, etchings by the Tiepolo family and prints (selected masterpieces) continued.

Milch Galleries, 108 West 57th St.—Exhibition of selected American paintings, through the summer.

Montross Gallery, 785 Fifth Avenue.—Contemporary painting and pottery by Varnum Poor.

Roland Moore, Inc., 42 East 57th St.—Chinese art.

Morton Galleries, 49 West 57th St.—Contemporary American watercolors and paintings.

Museum of French Art, 20-22 East 60th St.—Summer exhibition of objects from the permanent collections of the Museum especially the autographs of the Kings of France.

Museum of Modern Art, 730 Fifth Ave.—Retrospective exhibition of works in former Museum showings, to October 1st.

National Academy of Design, 215 West 57th St.—Annual members exhibition.

National Arts Club, 15 Gramercy Park.—Members' Annual Exhibition of small paintings, through the summer.

J. B. Neumann, New Art Circle, 9 East 57th St.—Mixed show of European and American moderns, through the summer.

The New York Historical Society, 76-77th Streets, Central Park West.—Exhibition of a selection of bookplates by American and foreign artists, with a special showing of the work of the late Sidney L. Smith, collected by Mrs. Bella C. Landauer, in the portrait room, to September 30th.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Portraits in Lithography, Room 321, until October. Exhibition of 50 books of the year by the American Institute of Graphic Arts. Room 112. The Print Room's annual exhibition of recent additions.

Newark Museum, 49 Washington Street, Newark, New Jersey.—Exhibition of early American and European wrought iron, through the summer.

Newhouse Galleries, 11 East 57th St.—Decorative portraits and landscapes of the XVIIIth century.

Arthur U. Newton, 4 East 56th St.—XVIIIth century English portraits and sporting pictures.

O'Hana and O'Hana, Inc., 148 East 50th St.—Spanish and French antiques, primitives, objets d'art.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Pearson Gallery of Sculpture, 545 Fifth Ave.—Antique and modern bronzes.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits of famous persons by well known sculptors.

Reinhardt Galleries, 730 Fifth Ave.—Paintings by old masters and modern French and American masters.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Art Center, Riverside Drive at 103rd St.—Exhibition of paintings, drawings and watercolors by Gelman, Ravson, Seyfort and Van Konijnberg.

Rosenbach Galleries, 15 East 51st St.—Exhibition of an XVIIIth century Aubusson tapestry, an XVIIIth century petit point pole screen and painted leather six-fold panel screen.

Rosenbach Galleries, 202 East 44th St.—Antiques and decorations.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 507 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Valentine Gallery of Modern Art, 43 East 57th St.—Summer exhibition of paintings by Matisse, Picasso, Derain, Dufy, Segonzac and others.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of autumn collection of 17th and 18th century English furniture, porcelain, silver, paneled rooms, sporting prints, opens Monday, October 6th.

Wehry Gallery, 794 Lexington Ave.—Miscellaneous drawings, watercolors and prints by modern artists, through the summer.

The Weston Galleries, 122 East 57th St.—Antique and modern paintings.

Wildenstein Galleries, 647 Fifth Ave.—Old and modern French masters.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of paintings, old and modern.

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Rosenbach Lends Dickens Items To Philadelphia

(Continued on page 30)

ens's youth, written to his closest friend, W. H. Kelle, and we are able to judge of his personal appearance at that time from a fascinating miniature on ivory painted when he was eighteen years of age by his aunt, Mrs. Edward Barrow. In his *Charles Dickens in Pen and Pencil* Frederick G. Kitton gives a full and descriptive account of this "remarkable miniature" as he terms it, and of its history, and describes it as "almost without doubt the earliest portrait of Dickens." On the back of the miniature is written by the artist herself "Charles Dickens, painted by Mrs. Janet Barrow."

It is impossible to exaggerate the interest and importance of the Kelle letters. Beginning in 1830, they are the only Dickens letters of such an early date that have been preserved. In the *Letters of Dickens* edited by Miss Hogarth the first dated letter is 1835, and there are only three letters before 1837, and Forster in his *Life* has very little to say of these early years.

The letters deal with his daily affairs, his ambitions as an author, his work as a Parliamentary reporter in the House of Commons, his connection with the *Sun* newspaper, and, most important of all the whole of his love affair with Maria Beadnell, the "Dora" of David Copperfield, is here revealed for the first time. It is only through these letters that Dickens's proposal to Miss Beadnell has become known, and neither Forster nor Miss Hogarth were aware of this important and far-reaching passage in his life. Kelle, who married Maria's sister, Ann Beadnell, became the letter-carrier and go-between of the lovers, as the lady's parents did not consider the young reporter a sufficiently good match for their daughter. Here we have the letter which accompanied the proposal, just before he was forbidden the house: "I should really feel some delicacy in asking you again to deliver the enclosed as addressed were it not for two reasons. In the first place you know so well my existing intention that you must be almost perfectly aware of the general nature of the note, and in the second, I should have communicated its contents verbally, were it not that I lost the opportunity of keeping the old gentleman out of the way as long as possible last

night. . . . I trust under the circumstances that you will not object to doing me the very essential service of delivering the enclosed as soon this afternoon as you can, and perhaps you will accompany the delivery by asking Miss Beadnell only to read it when she is quite alone." Dickens however was forbidden the house, and in time trouble between the young people was made by the gossips and busybodies: "I long to give you my opinion of Miss Evans, and to communicate some monstrously strong circumstantial evidence to prove that she must tell the most confounded—as yours are 'ear polite'—I shall leave your imagination and observation to supply the blank." And later: "On reflection it appeared to me that as Miss Beadnell is a party concerned, and as Marianne Leigh's malice in the event of my writing might be directed against her I have thought it best to ask her consent to my writing at all which I have done in the enclosed note. . . ." As is now well known Marianne Leigh eventually succeeded in her malicious intent, and the affair was completely broken off.

Many of the other letters in this wonderful collection are equally revealing of Dickens's hopes and ambitions. One long and important one deals with the articles he is writing for the *Monthly People*: "They have done me the honor of selecting my article for insertion in 'The Thief' where you will see it 'for the small charge of three pence' if you have not yet paid 2/6. I have a polite and flattering communication from the *Monthly People* requesting more papers, but they are 'rather backward in coming forward' with the needful. I am in treaty with them however, and if we close my next paper will be 'Private Theatricals' and my next 'London by Night', I shall then please God commence a series of papers (the materials for which I have been noting down for some time past) called 'The Parish'. Should they be successful, and as publishing is hazardous, I shall cut my proposed novel into little magazine sketches. . . ." This undoubtedly refers to articles dealing with "Our Parish" in *Sketches by Boz*. In another letter Dickens mentions the travesty of Othello the only surviving portion of which is in this exhibition: "I am obliged to you for purchasing the Lottery Ticket. I shall call for an hour very soon, and pay you for the 'ventur' besides bringing the O'Thello."

Failing the marriage with Maria Beadnell, Dickens married Catherine Hogarth on April 2, 1836, and here is the original Special License granted by the Archbishop of Canterbury on March 29, 1836. It records "the Consent of George Hogarth, the natural and lawful Father of the said Minor." Hogarth was Dickens's colleague on the *Morning Chronicle*, and afterwards was the musical critic on the *Daily News* under Dickens's editorship until 1866.

In 1858 the husband and wife separated, and next to the marriage license in the exhibition case is the letter in which he makes the first announcement of this event. It is addressed to Professor Cornelius C. Felton, and reads in part: ". . . I have been much beset and distressed for some weeks past, by domestic matters. Although they are not finally arranged, they were last night (through Forster's kindness) as good as settled; the end being that Mrs. Dickens and I have agreed to live apart henceforth. . . ."

It was at this time that Dickens moved from Tavistock House to Gad's Hill, and it is noticeable that in one of the two memoranda here displayed relating to this removal, that addressed to Mr. Lillie, the latter is assured that Miss Hogarth—and not Mrs. Dickens—will give him any further explanation he needs.

As a last relic of Dickens's intimate and private life we have here a letter written by him within twenty-four hours of his death. It is addressed in the third person to Messrs. Pulvermacher and Co. and encloses a postal order in payment for a voltaic band for the right foot, which had been ordered by him a few days previously in a letter, also on display here, dated June 3. In this letter he explains the whole trouble in his foot and states that he is about to give the voltaic band a trial "as a remedy against what he supposes to be neuralgia there (originating in over-walking in deep snow)." The band was duly received and on June 8 Dickens sent the postal order in payment, with the covering letter here shown.

It has generally been taken for granted that the note to Charles Kent, dated June 8, 1870, which was presented to the British Museum, was the last letter written by Dickens. The present letter bears the same date, and as we know from Miss Hogarth and Forster that the two were written within a few minutes of each other, and within an hour of the moment when he uttered his last words and became unconscious, it is impossible to say which of these two notes was actually the later, and the last one ever written by him.

There is no need to comment on the first editions in the original parts, but a few words must be said about the presentation copies. Possibly the one that has the most outstanding interest as an association item is the copy of the *Christmas Carol* presented by Dickens to the celebrated Danish writer of fairy-tales, Hans Christian Andersen; inscribed on the leaf of the preface "Hans Christian Andersen From his Friend and Admirer Charles Dickens, London, July, 1847."

The copy of David Copperfield presented to Lord Dufferin has a special interest on account of the statement in the accompanying letter: ". . . I would

rather give you Copperfield than any other because it is my peculiar favorite. . . ." Copperfield was what he chose as the wedding gift to the bride of one of his closest friends, Percy Fitzgerald. It was thus in his favorite book that he wrote: "The Hon. Dorcas S. Keffington with kindest regards and best wishes from Charles Dickens February 1869."

Possibly the most interesting section in this exhibition of Dickensiana from the point of view of the North American Branches of the Dickens Fellowship will be that devoted to items of special American interest, which also includes some fine presentation copies.

The most outstanding item in this section is the magnificent broadside entitled "The Great International Walking Match of February 29, 1868." As only five copies of this broadside were printed it is necessarily an item of the greatest rarity. The match was between George Dolby, British subject, alias "The Man of Ross," and James Ripley Osgood, alias "The Boston Bantam," and the broadside contains the Articles of Agreement between these two, and a description of the match written by Dickens, one of the umpires, in the best sporting journalistic style of the period. The articles are signed by the said Man of Ross and Boston Bantam, and also by Massachusetts Jimmy (James T. Fields), and the Gad's Hill Gasper (Charles Dickens), with A. V. S. Anthony as witness.

An interesting letter to Mrs. Fields written in Philadelphia 14 Feb. 1868 refers to the Bantam and "Massachusetts J." the latter of whom he wished to obtain for him "a line and signature of Longfellow, do. Lowell do. Whittier, do. Holmes, and so forth."

Another item showing an entirely different side of Dickens's personality from that displayed in the Great International Walking Match is the autograph epitaph on a little child, written at Cincinnati, Ohio, at the request of Dr. F. H. Deans. The epitaph begins:

"This is the Grave
of
a little Child
whom God in his Goodness
called to a bright Eternity
when he was very young

and concludes:

"He was born on the 20th day of
January, 1841
And he died on the 12th day of
March, 1842
Having lived only Thirteen
Months, and nine days."

The Free Library takes this opportunity of thanking Mr. Philip H. Rosenbach and Dr. A. S. W. Rosenbach for their courtesy in lending to it some of the rarest and most valuable of the Dickens material in their collection for display in this exhibition.

WICKFORD, R. I.

The second annual exhibition of the South County Art Assn. was brought to a close on August 31, after successful showings from August 1 to August 16, at Guild Hall, Wickford, R. I., and from August 18 to August 31, at Neighborhood Guild, Peace Dale.

The growing interest in the Association and its work was evidenced by the attendance and by the large number of entrees to the show. Forty-four artists exhibited one hundred and nineteen water colors, oils, etchings, miniatures, pastels, and prints. Landscapes predominated and many of them depicted South County scenes, one showing the home of Gilbert Stuart and his father's old snuff mill.

The membership of the organization is well over one hundred, about half of whom are artists. Some of the artists are summer colonists of South County and others are well known Rhode Islanders.

An important activity of the late spring and summer seasons is the artists' field days held at homes of members. The artist members, taking a basket lunch, spend the entire day painting places of interest about the hostess's home. In the afternoon, tea is served for artist and lay members and an informal exhibition is held of the pictures painted during the day. Such field days have been held at the homes of Mrs. Thomas Steere, Mrs. Wm. Weedon, and Mr. Frank Mathewson, all of Matunuck; Miss Katherine Dauchy of Charlestown; Mrs. Jeffrey Davis of Kingston, and Prof. Herbert R. Cross of Wickford. On September 6, Mrs. Frank Hinkley of Narragansett Pier, was the hostess. Mrs. Percy Wright of Peace Dale opened her home for an illustrated lecture given by Prof. Herbert R. Cross on Gilbert Stuart. Mr. Anthony Dyer of Providence has spoken at the home of Mrs. Walter Ball on the importance and appropriateness of an art association in beautiful South County, the birthplace of Gilbert Stuart.

Officers of the Association are as follows: President, Prof. Herbert Richard Cross, head of the Art Department at New York University; Vice-President, Frank C. Mathewson, prominent Rhode Island artist; and Secretary-Treasurer, John W. Dawson, Wickford and New York artist.

Exhibition Committee: John W. Dawson of New York and Wickford, Frank C. Mathewson of Providence and Matunuck, Chester L. Dodge of Providence, C. Gordon Harris of Providence, and Herbert R. Cross of New York and Wickford.

Entertainment Committee: Mrs. Percy Wright of Peace Dale, Mrs. Walter Ball of Providence and Peace Dale, Mrs. Arthur Ladd of Wickford, and Mrs. James Earl Clauson of New York and Wickford and Mrs. Thomas Steere of Matunuck.

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This cup and cover, fourteen inches high, was made by Thomas Gilpin in London in 1746.

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